POPULAR

# PHOTOGRAPHY

JUNE 1947 ★ 25 CENTS

OCKERS ARE
HOTOGENIC
See Page 48

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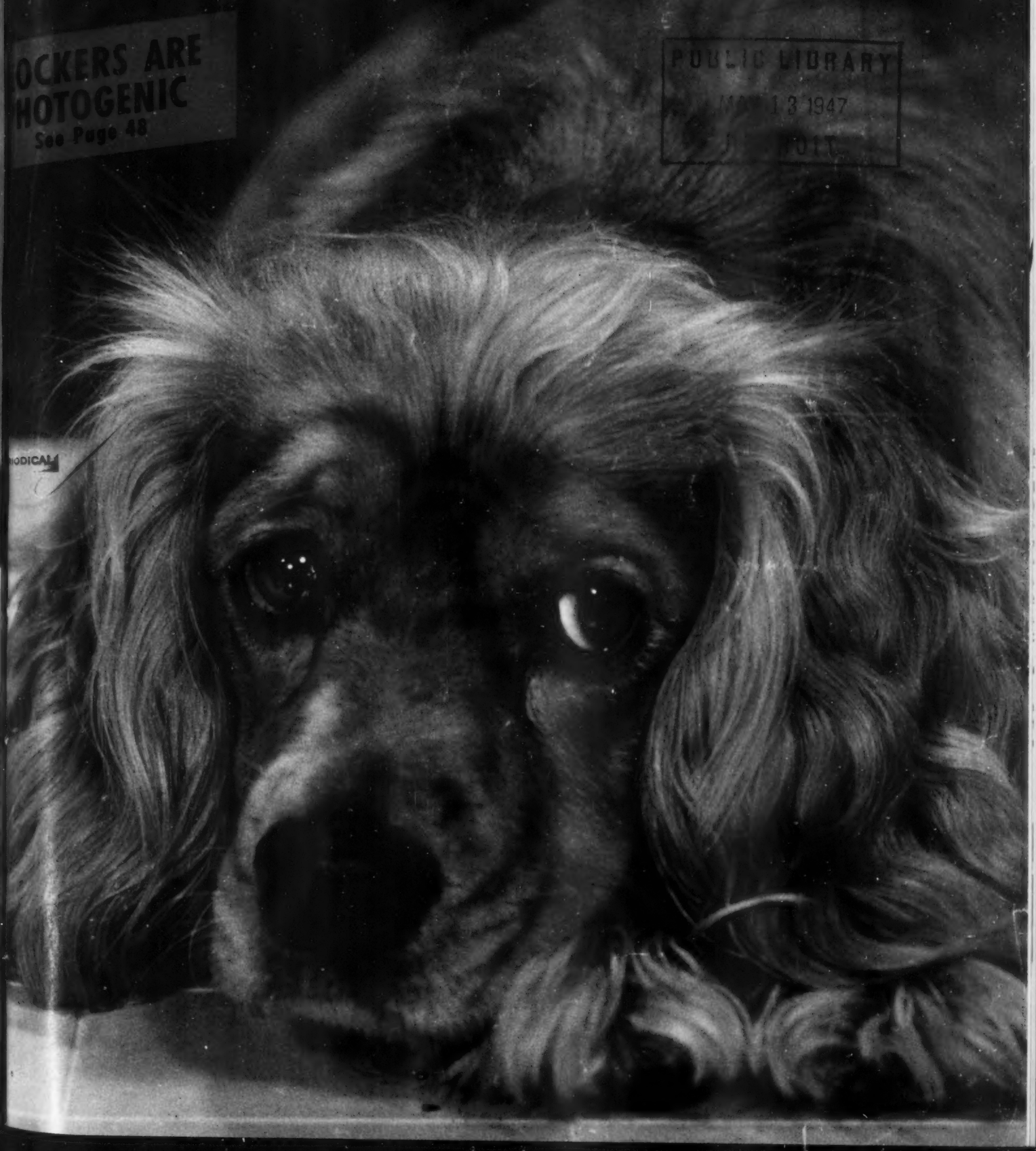

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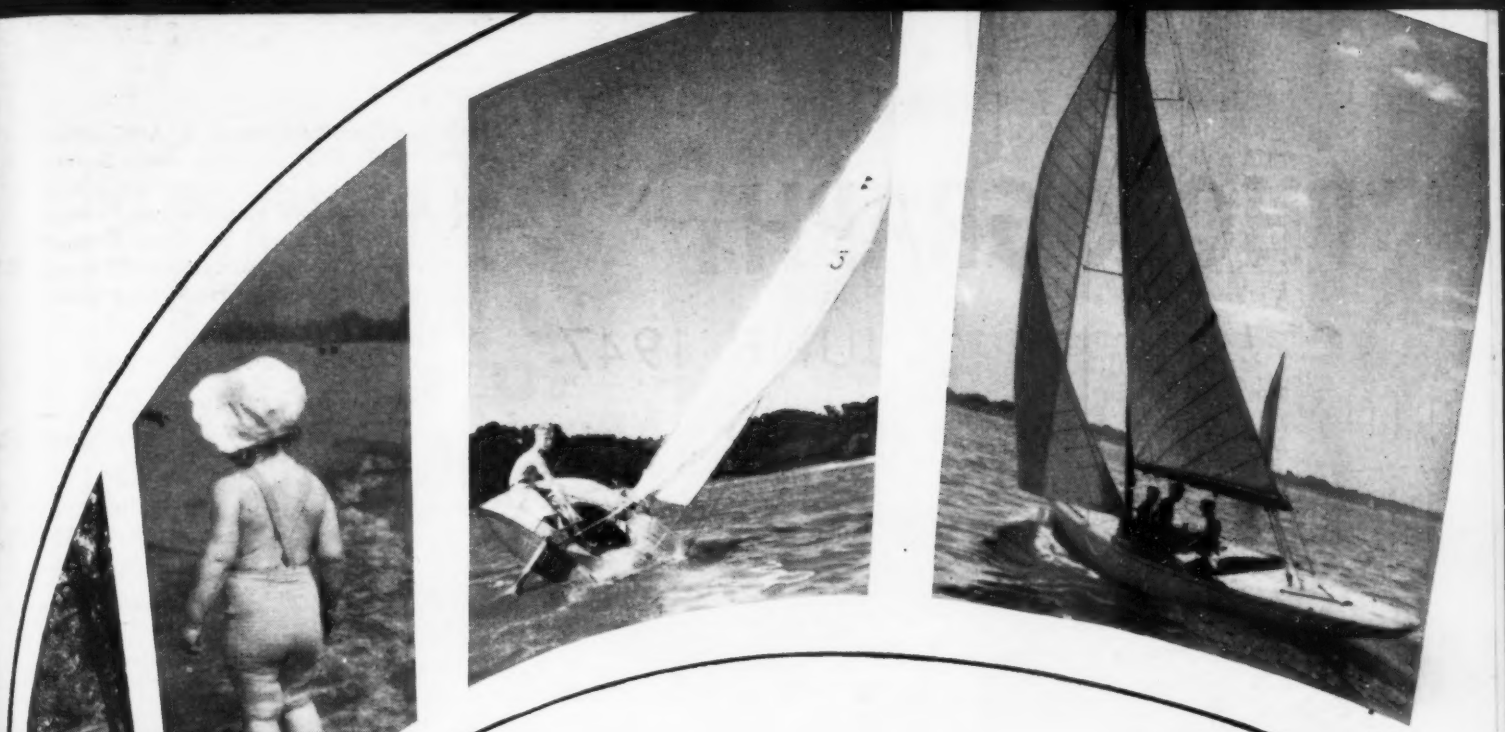

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## JUNE, 1947

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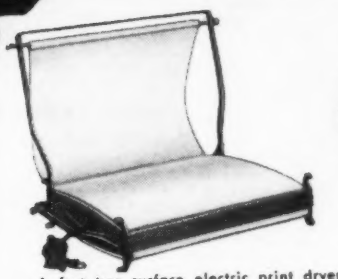

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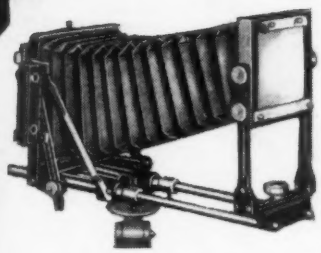

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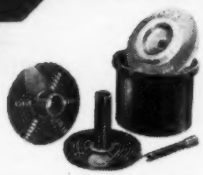

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| Bolex H 8 Switar 1/2" f1.5 | 425.42 |
| Briskin 8 mm Magazine f2.5 | 114.43 |

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| B & H Auto Load f2.5 | 186.67 |
| 16mm Magazine Kodak f1.9 | 175.00 |
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| 16 mm Sound Ampro 20 | 540.00 |
| 16mm Sound Bell & Howell 179 | 579.00 |
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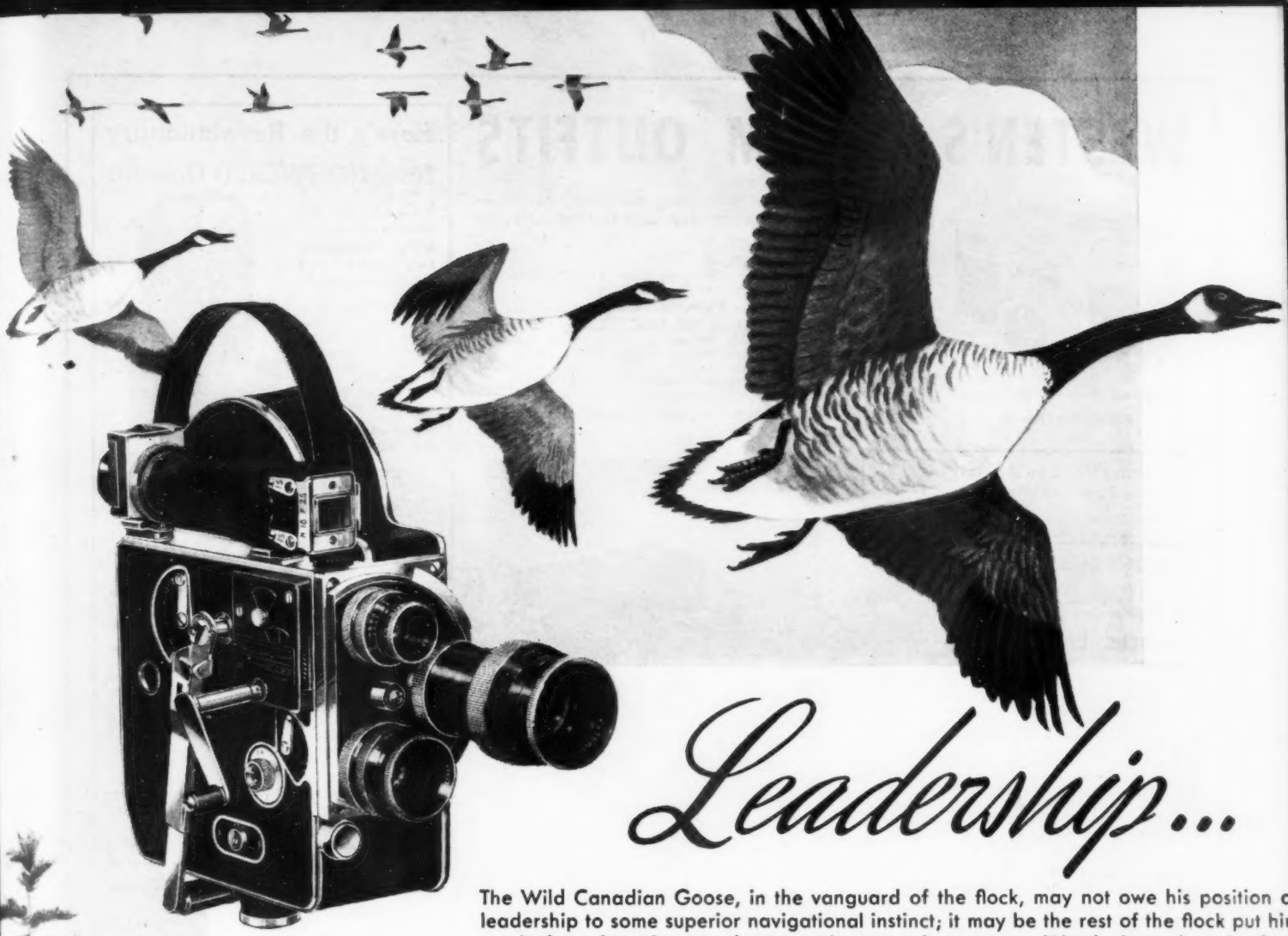


# *Leadership...*

The Wild Canadian Goose, in the vanguard of the flock, may not owe his position o leadership to some superior navigational instinct; it may be the rest of the flock put hir out in front for other good reasons known only to geese. We do know how he feel leading the procession, for BOLEX enjoys that enviable position from the standpoint of quality, performance and versatility. Tens of thousands of BOLEX owners know als what it means to be "out in front" with their BOLEX cameras. Wherever movie maker gather . . . at cinema clubs, ball games, vacation resorts, etc., BOLEX is pronounce the leader; the envy of those who do not yet have a BOLEX and the pride of thos who do. To know the grand and glorious feeling of being a BOLEX owner, we sugge you get your name on your dealer's list now. The demand grows much faster than ou ability to manufacture and we are turning out more cameras today than we ever dic

BOLEX cameras and projectors are made in the factories of E. Paillard & Co., of St Croix, Switzerland, where precision instruments have been made for 133 year Craftsmanship, handed down from father to son for generations; the outstandin quality of Paillard workers, together with the management's vast experience in quali instrument production are the inbuilt features of every BOLEX camera that wer responsible for putting BOLEX out in front and keeping it there.

**KERN-PAILLARD SWITAR 1" F/1.4 LENS**

Double-coated, producing brilliant movies even if filmed against the light, automatic depth of field scale, locking diaphragm stops, excellent definition, even at full aperture. These are only some of the features that make this lens the finest yet produced for 16mm movies.

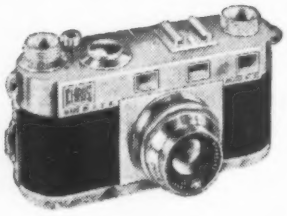
**BOLEX Model L-8** is the cream of the small double-eight field. The most beautiful in appearance and the most precise in operation. It may be carried in a side-coat pocket or a lady's hand bag. This camera is equipped with a constant speed motor and an optical system with which it produces 8mm movies, in color or black-and-white, which rival the results obtained with BOLEX H-16.

***Write for your free copy of the latest 64 page BOLEX booklet which describes all BOLEX equipment.***

# BOLEX

AMERICAN BOLEX COMPANY 521 FIFTH AVENUE NEW YORK 17 N. Y.

# WESTEN'S 35 MM OUTFITS



Shipped Prepaid at These Prices Anywhere

Again available—the outfit everybody wants—35 mm. Cameras of proven makes! For color or black-and-white.

Westen's Outfit Consists of:
• 35mm Camera • Carrying Case • Sunshade
2 Filters • 5 rolls Film

Now available in these Favorite Outfits—

ARGUS 35mm A2 F4.5 coated lens ..... $35.00
MERCURY F2.7 1/1000th second ..... $89.00
PERFEX Deluxe (coupled range finder) F2.8 coated, 1/1000th ..... $108.00
CLARUS (illustrated) coupled rang., F2.8 coated, Focalplane shutter ..... $125.00

Overseas orders will be shipped prepaid and insured.

### 35 mm Film You'll Want

35mm Direct Positive Film, 36 exp. rolls ..... $1.32
35mm Micro Film, 36 exp. Film ..... $1.50
35mm Infra Red, 36 exp. Film ..... $1.30

### FOR THE FIRST TIME!

35mm Ansco Color, reloads, 20 exp. rolls only ..... $1.25
12 rolls for ..... $12.00

### HOLDERS, ETC.

2¼x3¼ for Graphic ..... $4.00
3¼x4¼ for Graphic ..... $4.08
4x5 for Graphic ..... $4.21
5x7 for Graphic ..... $4.50
Double Holders for 3¼x4¼ or 9x12 cameras ..... $4.50
Filmpack adapter for 3¼x4¼ or 9x12 cameras ..... $5.50
Filmpack adapters for 2¼x3¼ cameras Recomar type ..... $5.25
Acc. back for Kodak Medalist ..... $40.83
Springback for 6x9 ..... $14.38
3¼x4¼ Graflex Holders ..... $5.08
2¼x3¼ Graflex Filmpack adapt. $7.64
4x5 Graflex Filmpack adapters ..... $8.98
Bantam adapters for Kodak Medalist ..... $14.00

### STAINLESS STEEL HANGERS:

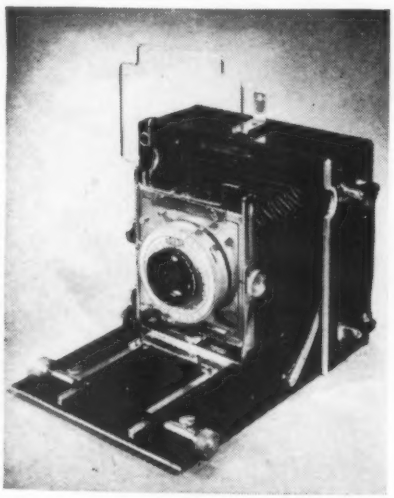
2¼x3¼, 3¼x4¼, 4x5, 5x7, each ..... 68c
12 for ..... $6.50

### FILMS, PAPER

4x5 Filmpacks, Superpan Supreme Sept. '46 dated ..... $1.45
4x5 Cutfilm, Triple S pan, Sept. '46 dated, 2 doz. pkg. ..... $1.65

### SUPPLIES:

16mm Super X 100' Nov. '45 ..... $2.85
16mm Magazine SXX ..... $3.50
GE No. 31 Case ..... $15.00
GE No. 50 B Case ..... $13.80
4x5 Ansco Color Daylight half dozen boxes ..... $4.12
Kodachrome 35mm 36 exp. rolls ..... $4.70



### NEW! RAMLOSE Press Camera

4x5 Professional Size ..... **$87.50**

Can be furnished as a complete outfit, if you wish! with 6½" F4.5 Ilex lens in Acme shutter, range finder, flash gun, 6 holders.
Orders filled immediately
Shipped Complete ..... **$249.00**

### NEW! ZEISS Cameras

Limited Supply

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Super Ikonta A Spec. ..... $225.00
Super Ikonta B ..... $325.00
Super Ikonta C Spec. ..... $245.00
Contax II F2 ..... $450.00
Ikoflex I, Ikonta B—write Westen's for quotations.

WIDE ANGLE LENS FOR 4x5 CAMERAS:
German imported 90mm wide angle F6.8 coated, in Chronos shutter ..... $60.00
Also available for 2¼x3¼ ..... $59.00

### FLASH GUNS

Brownie Reflex ..... $4.00
Mercury Flash ..... $7.30
Perfex Flash ..... $8.75
Heiland Flash for Super B, Bx ..... $39.00
Argoflex or Ciroflex ..... $28.25

### Write for Our List!

What do you need in photographic supplies? We can't list everything we have here . . . but our list has hundreds and hundreds of wanted items for professionals or amateurs! WRITE WESTEN'S, Santa Barbara! Kodak, Argus, Bell & Howell and other new merchandise arrives daily! Write us your needs—we'll fill them!

### FIRST ROLLEIFLEX

Arrived by Air!

First shipment of these famous German imported cameras is in our hands now! Quantities limited—but additional shipments expected soon!

ORDER NOW!

Orders will be filled in rotation—get your order in to Westen's for these sought-after cameras!

Automatic Rolleiflex $300.00

### Here's the Revolutionary New NORWOOD Director

Takes all the guesswork out of Light Measuring for Color or Black-and-White

Have you had trouble with color? Here's the meter that measures three ways — illumination, contrast, and brightness! Takes away all the guesswork! Write for the NORWOOD—

**$75.00** inc. tax

## MOVIE ACCESSORIES

Items You've Wanted for Months!

Wide Angle lens for Cine Mag. 8mm coated ..... $43.75
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1½ Telephoto for Revere ..... $39.00
Wide Angle att. for Revere, Keyst., Perfex, Model 60, Bolex 8 ..... $29.95
Projector Case for Revere Proj. ..... $15.00
300-ft. reels and can ..... 75c
Non rewinding reels 16mm 400 ft. ..... $14.50
Projector Stand (Bell & Howell) ..... $37.50
4" Proj Lens for Ampro or Keyst. ..... $21.00
Focusing Finder for Mag. 8 ..... $21.58
Focusing Finder for Mag. 16 ..... $25.08
Lens ex. Tube Set for Mag. 8 ..... $35.00
Lens ex. Tube Set for Mag. 16 ..... $37.92

ATTENTION OVERSEAS READERS:
Developing and Printing Set, 17 pieces, shipped prepaid, anywhere! Only $4.95

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828 (Bantam) Haneel Camera coated, complete with viewer for slides, reduced from $39.60
Special ..... **$17.50**

### Infra-Red Films

4x5 ..... $1.43 3¼x4¼ ..... $1.04
120, 620, 6 for ..... $2.28
116, 616, 6 for ..... $2.58
828, 127 6 for ..... $1.92
4x5 Kodachrome Daylight, ½ doz. pkg. 1945 dating ..... $2.95
6 packages for ..... $16.95

ORDER WILL BE DELIVERED SOON—
Graphic View Cameras ..... $130.00
2¼x3¼ Graflex 5" Ektar ..... $157.50

HARD-TO-GET EVERREADY CASES—
Argoflex, Foth Derby, Retina I, II, Mercury, Pilot, Rolleiflex, Rolleicord, Revere, Keystone, many others ..... $8.50
REVERE Turret Comb. Case ..... $15.00
Mag. 8, Mag. 16, Keystone, Cine 8, Comb. Case ..... $17.50
STROBO-UNITS: Demonstrator Wabash Portable, reduced from $180.00, Special ..... $140.00
Electronic reduced from $225.00, Special ..... $180.00
KODABROMIDE 8x10 Gross lots
Glossy F2, July '47 dated ..... $6.50
Opal F. Gross, July '47 dated ..... $8.25
Fisher Washer reduced to ..... $10.00

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NOW! Famous Revere 8mm MAGAZINE MOVIE CAMERA with lens! Something we've been waiting for ..... **$132.50** inc. tax
REVERE MOVIE PROJECTOR ..... $120.00

Watch Next Month—Sale of Lenses!

CHECK WITH ORDER SPEEDS DELIVERY
C.O.D. SHIPMENTS MUST HAVE 25% DEPOSIT

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# Get "Professional"

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MONTE CARLO *Special*

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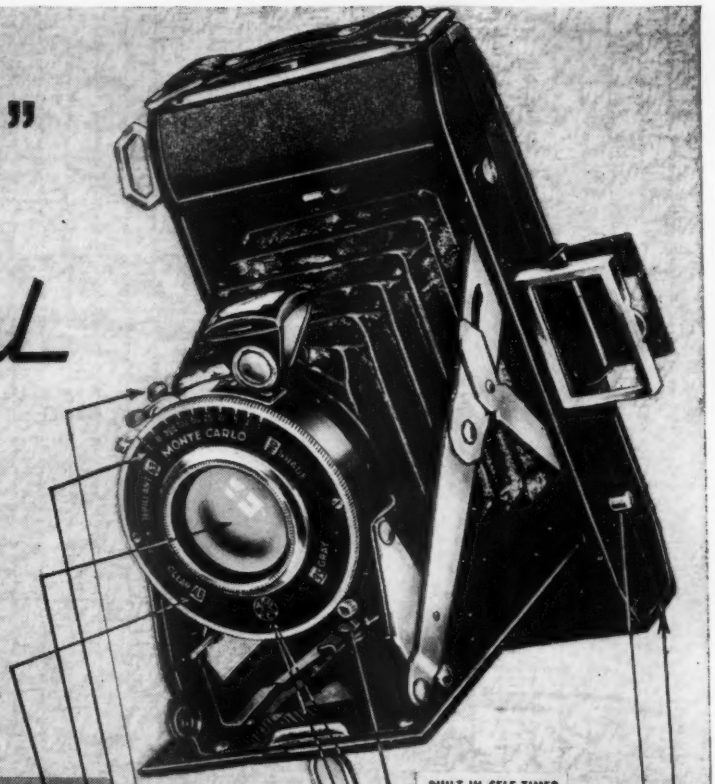
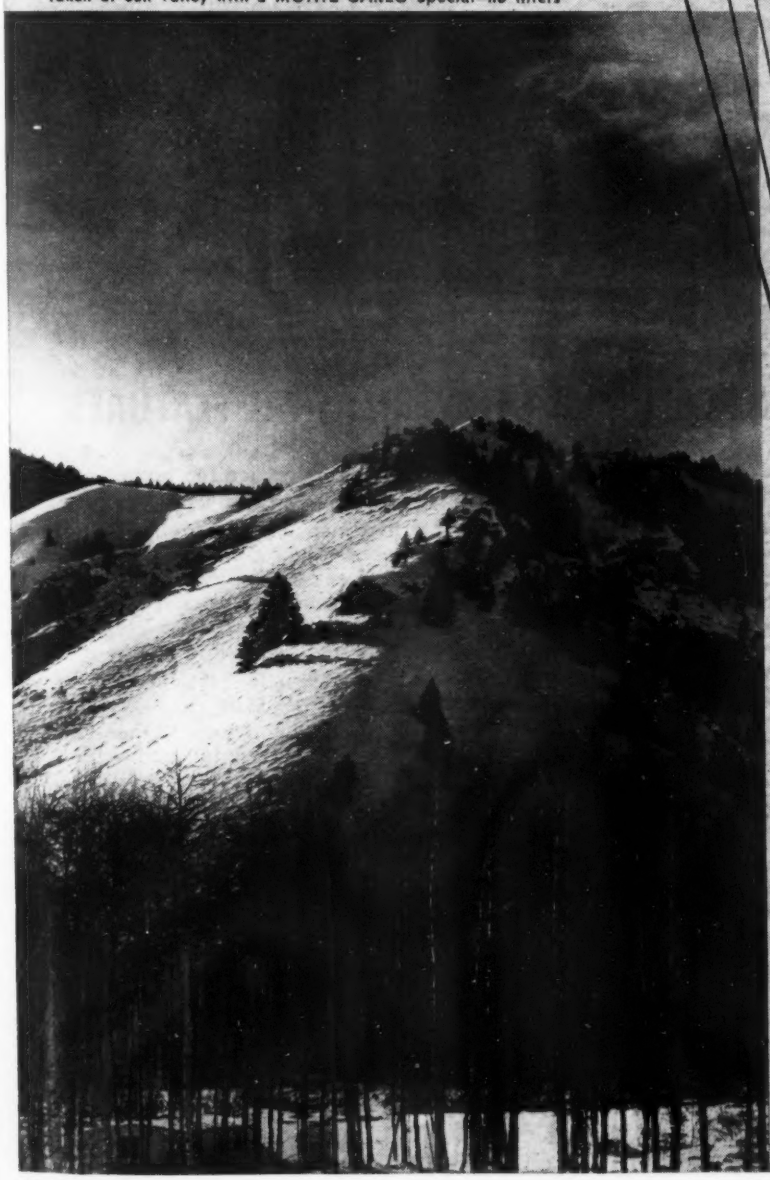
BUILT-IN AUTOMATIC EXPOSURE CALCULATOR

Takes 8 exposures on 120 roll film—negative size 2¼" x full 3½".




Taken at Sun Valley with a MONTE CARLO Special—no filters



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| F/3.5 model illustrated | 63.75 |
| F/4.5 also available | 48.00 |

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# *Everflash II*

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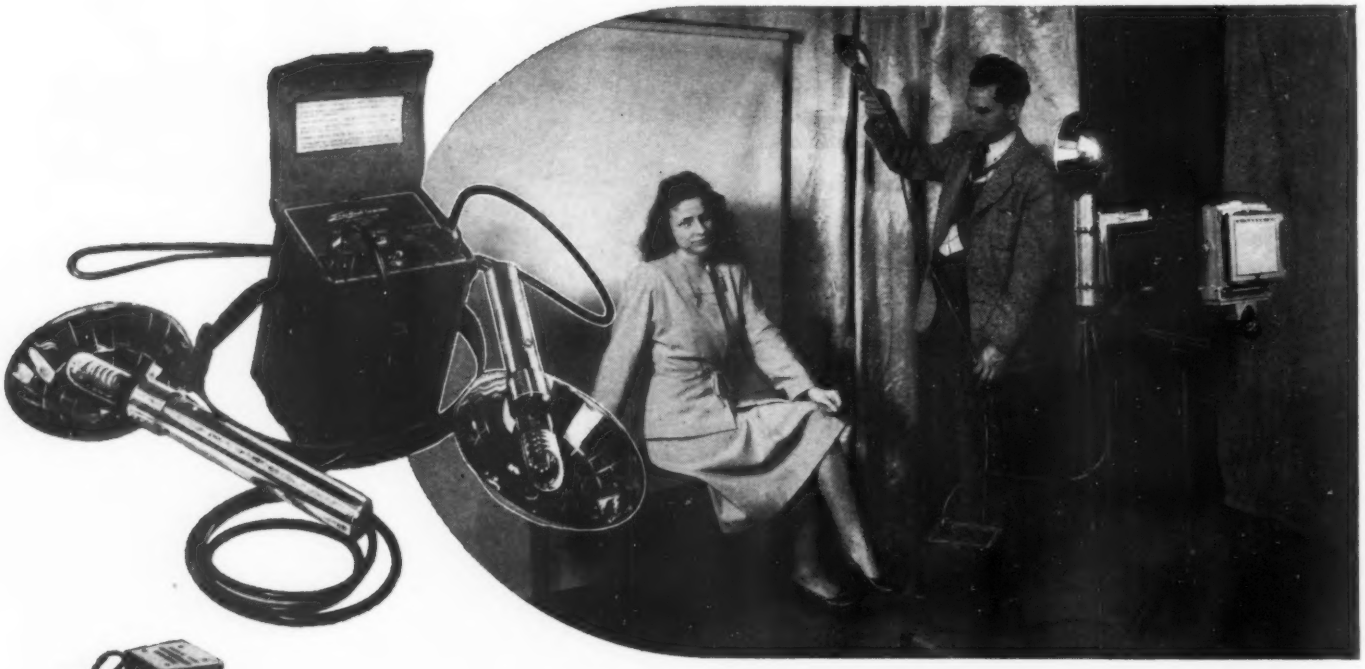

The charger, which is included with every unit, is used only in conjunction with a 110-120 Volt—50 and 60 cycle AC outlet while charging.

FOR PRICES AND DEMONSTRATION OF EVERFLASH II SEE YOUR DEALER OR WRITE US FOR DESCRIPTIVE FOLDER

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## TWO COLUMNS OF EVERFLASH II FEATURES

- Twice the light . . . 35,000,000 peak lumens.
- Portable . . . weighs only 10 lbs.
- Two light outlets . . . unit may be used with one tube or two. Total light output divided with two lights.
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- Two extensions . . . main light has 5 ft. cable, extension unit 15 ft. cable.
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- More than twice the power output . . . 97 watt seconds.
- Everflash comes complete with two metal flash guns, two reflectors, leather carrying case and charger. Flash gun is provided with socket outlets for synchro-shutter, solenoid operation and focus spot.
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- Everflash is ideal for serious photographers, news cameramen, studio work, industrial photography, home portraiture, night club flash work.
- Guarantee . . . Perfected Engineering Design allows us to provide an Unconditional Guarantee of Everflash Equipment.

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# G-E EXPOSURE METER!

**Measures**

***Reflected* light**

**and**

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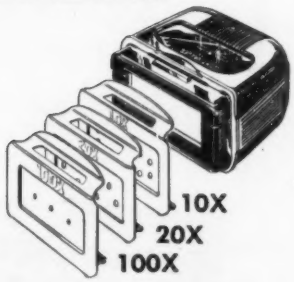


*Here's extra help* for your camera: 3 new multiplying masks for the G-E meter enable you to measure exposure the *professional* way—by INCIDENT LIGHT—indoors or outdoors—from 0 to 7000 footcandles. For only 70¢ per mask you can help your G-E meter provide the same results as more costly laboratory models—offering advantages such as these:

Gives you best exposure for middle tones of subject.

Meter reading won't be thrown off by sharply contrasting backgrounds or foregrounds . . . makes for better color pictures.

Facilitates making copy negatives from projected transparencies.

Helps check balance of color separation negatives.

Helps determine "time" for projected color prints.

Aids in balancing light for better quality control—especially in color.

Also gives greater latitude in measuring light at home or business.

**Now Available—New ASA Hood**

Gives your G-E meter (Type DW-48 or early DW-58) the advantage of ASA exposure-index numbers. Snaps on in a jiffy. At your photo dealer's for only $5.50, Federal tax included.

***And don't forget,*** **the G-E meter provides: accuracy you can trust, sharply directional measurement (for reflected light), sturdy construction, long-lasting life, one-hand operation, ASA exposure-index numbers, and complete light-measuring usefulness. Ask your photo dealer. *General Electric, Schenectady 5, N. Y.***

**Ask your photo dealer for the**

**G-E Exposure Meter**

***It's 3 meters in One!***

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## New—LENSES—Used

For every photographic purpose. ALL GUARANTEED

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| 7½" Turner Reich f6.8 in alphax, new | $121.33 |
| 10½" Turner Reich f6.8 in Acme Universal, new | 158.10 |
| 12" Turner Reich f6.8 in Betax Shutter, new | 201.83 |
| 19" Schneider Xenar f4.5, new | 425.00 |
| 12" Carl Zeiss Tessar f3.5, new | 348.00 |
| 10" Ilex Paragon f4.5 coated in Universal Shutter, new | 163.90 |
| 5½" Ilex Paragon f4.5 in # 3 Ilex Acme Synchro Shutter, new | 119.05 |
| 6½" Ilex Paragon f4.5 in # 3 Ilex Acme Synchro Shutter, new | 123.00 |
| 7½" Ilex Paragon f4.5 in # 3 Ilex Synchro Shutter, new | 136.10 |
| 6" Carl Zeiss Tessar f4.5 in dial compur shutter, Excell | 84.50 |
| 9½" Wollensak f4.5 Series II Velostigmat in # 4 Betax Shutter, new | 196.87 |
| 135mm Schneider Xenar f4.5 in bbl., new | 57.50 |
| 12" Dallmeyer, f4.5 Telephoto, new | 112.50 |
| 36 cm Rodenstock f.9 Apochromat, coated L.N. | 125.00 |
| 203mm Kodak Ektar f7.7 in Flash Supermatic Shutter, new | 77.73 |
| 5" Ross Xpress WA f4. in bbl., new | 59.50 |
| 6" Ilex Seminat f3.5 in bbl., new | 52.50 |
| 161mm Kodak Projection Anast f4.5, Lumenized, new | 54.83 |
| 135mm Kodak Projection Anast f4.5, Lumenized, new | 49.88 |
| 100mm Kodak Projection Ektar f4.5, Lumenized, new | 49.00 |
| 75mm Kodak Projection Ektar f4.5, Lumenized, new | 42.88 |
| 3½" Ilex Paragon f4.5, new | 21.95 |

•We now have on hand a "PACKARD SHUTTER" to fit any lens that comes mounted in a barrel.

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## TURRET ASSEMBLY

for 8mm

BELL & HOWELL

Sportster & Companion

"A snap of the wrist and your telephoto lens is in place." This magnificent attachment converts your Bell & Howell single lens camera to a vertsatile turret model. This adapter uses your regular lens, telephoto or wide angle lens.

Send us your lens to be fitted to the adapter..... $22.50

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Telephoto attachment for ½" lens..... 27.50

## MOVIE EQUIPMENT

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| Cine Kodak 8mm Model 25, f2.7 | $ 58.33 |
| Cine Kodak 8mm Magazine, f1.9 | 145.83 |
| Cine Kodak 16mm Magazine, f1.9 | 175.00 |
| Universal Cinemaster 8mm, f2.5 | 66.65 |
| Revere 8mm Model 88, f2.5 | 77.50 |
| Revere 8mm Turret, f2.8 | 110.00 |
| Keystone 8mm K-8, f2.5 | 64.50 |
| Bell & Howell 8mm Sportster, f2.5 | 102.61 |
| Bell & Howell 16mm Auto Load, f2.5 | 186.67 |
| Kodascope 8-35, 500 watt F2 and case | 70.00 |
| Kodascope 16-20, 750 watt, f1.6 and case | 225.00 |
| Universal 8mm, 500 watt and case | 69.50 |
| Bell & Howell 8mm, 500 watt | 177.45 |
| Revere 8mm DeLuxe, 500 watt and case | 120.00 |
| Bell & Howell 16mm Diplomat and case | 273.30 |
| Ampro Sound Century 10 | 460.55 |
| Natco Sound Projector | 465.00 |

MANY OTHERS

Write for movie equipment not listed

## ONE OF A KIND

### Used But Guaranteed Sound Projectors

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| Victor Model 40B latest | $295.00 |
| Victor Model 24 Exceptional | 250.00 |
| Bell & Howell | 350.00 |
| Ampro Model U | 350.00 |
| Bell & Howell Auditorium Model Silent L.N. | 350.00 |

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CASTLE & OFFICIAL FILM from our movie rental library, SPORTS—MUSICALS—NEWS EVENTS—CARTOONS—OLD TIME MOVIES, etc.

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| 8mm Subjects complete | $ 4.00 |
| 16mm Subjects complete | 6.50 |
| 16mm Sound Subjects complete | 13.00 |
| 16mm Sound colored Subjects complete | 25.00 |

Catalogs on request—Orders promptly filled

## GOOD CASH FOR YOUR USED EQUIPMENT

We are still paying Highest cash prices for usable cameras, lenses, projectors, binoculars, etc. Get them for your equipment. Simply tell us what you have and we'll send our bid by return mail. Don't Delay!

*Sell While Prices Are Still High*

## FULLY GUARANTEED USED CAMERAS

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| Leica III C, f2 ctd. Summitar and case | $392.00 |
| Leica III C, f2 Summar and case | 295.00 |
| Leica III B, f2 Summitar and case | 325.00 |
| Leica G, f2 Summar and case | 235.00 |
| Leica F, f2 Summar and case | 200.00 |
| Leica F, f 3.5 Elmar and case | 169.50 |
| Leica D, f3.5 Elmar and case | 148.00 |
| Lecia Model A, f3.5, $69.50. Model C | 79.50 |
| Used Vidom Finder for Leica—black, $40.00. Chrome | 50.00 |
| Used Universal Finder for Leica | 69.50 |
| New Image Erecting View Finder for Leica | 87.50 |
| Contax III f1.5 Sonnar, coated and case | 395.00 |
| Contax III f1.5 Sonnar and case | 375.00 |
| Contax III f2, Sonnar and case | 295.00 |
| Contax II f1.5 Sonnar coated and case | 345.00 |
| Contax II f1.5 Sonnar and case | 320.00 |
| Contax II f2, Sonnar and case | 267.00 |

## NEW CAMERAS

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| Jiffy Kodak 620 Series II | 12.12 |
| Kodak Vigilant Jr. 620 Kodet lens | 15.01 |
| Kodak Vigilant Jr. 620 Bimat lens | 18.47 |
| Kodak Vigilant 620, f8.8 | 23.67 |
| Kodak Vigilant 620, f6.3 | 28.28 |
| Kodak Vigilant 620 f4.5 in flash Kodamatic shutter | 48.49 |
| Kodak Monitor 620 f4.5 in flash Kodamatic shutter | 60.03 |
| Kodak Medalist II f3.5 coated lens | 262.50 |
| Kodak Bantam f4.5 | 40.40 |
| Kodak 35 f4.5 | 43.87 |
| Kodak 35 f3.5 with coupled rangefinder | 80.81 |
| Kodak Reflex f3.5 twin lens and case | 120.42 |
| Argus A-2 f4.5 with case | 29.85 |
| Argus C-3 f3.5 with coupled rangefinder flashgun and case | 70.33 |
| Argoflex 2¼x2¼ f4.5 and case | 69.63 |
| Universal Mercury II f2.7 | 79.50 |
| Clarus 35mm f2.8 Wollensack and case | 112.75 |
| 2¼x3¼ Busch Pressman less lens | 73.40 |
| Perfex 55 De Luxe f2.8 and case | 99.50 |
| Micro 16 Miniature Pocket Camera | 29.50 |
| 5x7 Korona Commercial View | 65.00 |
| 4x5 Graphic View with tilt head and case | 130.00 |

and many others. Write for camera not listed. Now Available—A complete line of view cameras.

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FAMOUS ADEL SLIDE VIEWER

- Brilliant magnified image.
- Use it indoors on AC-DC.
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- Excellent for sales Organizations.
- Rectangular lens to match slides.
- Gives full view of all slides, vertical or horizontal.
- Suitable for all slides, paper-glass or metal mounted.

Only $7.95

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*All Shipments F.O.B. our store*
*Sorry no C.O.D.'s*

## LENS SPECIALS

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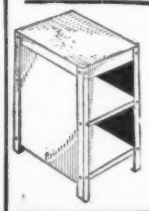
| Wollensak 1½" f1.9 coated, foc, new | $64.50 |
| Berthiot 1½" f1.9 not coated, new | 44.50 |
| T. H. Cooke 1" f3.5 fixed focus, L.N. | 27.50 |
| T. H. Cooke 1" f3.5 focus mnt. L.N. | 39.50 |
| Wollensak 1½" f3.5 Foc. Telephoto for Revere, Keystone Bolex, new | 39.00 |
| Wollensak 1½" f3.5 Foc. Tele, for B. & H. Companion, Sportster, new | 49.00 |
| Apos 1½" Telephoto, fixed Foc., new | 22.45 |
| Eastman Kodak 3/8mm f2.5 ctd. for magazine 8mm, new | 56.58 |
| Focus Finder for Cine Magazine 8mm, new | 21.58 |

For 16mm Cine Cameras

| | |
|---|---|
| B&H 1" f1.9 ctd, in 'C' mnt, new | 85.17 |
| Eastman Kodak 1" f1.9 ctd, in 'C' mnt, new | 81.67 |
| Wollensak 1" f1.9 ctd. in 'C' mnt | 74.45 |
| T. H. Cooke 1" f3.5 in 'C' mnt. L.N. | 22.50 |
| T. H. Cooke 1" f3.5 in 'C' focusing mnt. L.N. | 37.50 |
| Schneider 3" f2.9 Telephoto for EK cine adapters, new | 69.50 |
| Eastman Kodak 3" f4.5 Telephoto for EK Cine adapters, new | 49.50 |
| Ilex 3" f3.5 Telephoto in 'C' mnt. L.N. | 34.50 |
| Voigtlander Telephoto 3" f3.5 in 'C' mnt., new | 59.50 |
| Eastman Kodak 63 Telephoto f2.17, new | 75.83 |
| Eastman Kodak 152mm Telephoto f4.5, new | 108.50 |
| Focus-Finder for Magazine 16mm | 25.08 |

MANY OTHERS Write for the Lens You Want

## DARKROOM SPECIALS



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4 Gal. Capacity

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Heavy duty table, ideal for enlarger and other darkroom material.

Only $4.75

## CAMERA CASES SPECIALLY PRICED

Here is a partial list of the fine quality genuine leather cases we have in stock. Just drop us a line if the one you want isn't mentioned. We can supply it at our usual money saving price.

| | Reg. | Our Price |
|---|---|---|
| Mercury II DeLuxe Eveready | $ 8.00 | $ 6.40 |
| Kodak 35 Rangefinder DeLuxe Eveready | 9.00 | 7.20 |
| Argus CIII DeLuxe Eveready | 8.00 | 6.40 |
| 620 Jiffy & Vigilant | 5.75 | 4.60 |
| Brownie Reflex DeLuxe Eveready | 3.75 | 3.00 |
| Kodak Bantam f4.5 DeLuxe Eveready | 7.00 | 5.60 |
| Ciroflex DeLuxe Eveready | 7.75 | 6.20 |
| 8mm Keystone Carrying Case | 6.75 | 5.40 |
| 8mm Bell & Howell Carrying Case | 6.25 | 5.00 |
| 8mm Revere DeLuxe Eveready | 8.50 | 6.80 |
| 8mm Kodak Model 20 & 25 Carry Case | 7.75 | 6.20 |
| 8mm Revere Turret Combination | 12.0 | 9.60 |
| Heavy Duty genuine leather gadget bag, large enough for 4x5 Speed Graphic & Accessories | 31.00 | 27.00 |

A complete stock of Gadget Bags from $3.95 up to $35.00. Write us your needs.

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It's All Stainless Steel

OVER 100 8x10 PRINTS Thoroughly Washed Every ½ Hour

$67.50 Excise tax $7.45

- Solid stainless steel construction with rolled edges and electrically welded seams.
- Hydraulic rotor drive on bronze roller bearings.
- Heavy duty stainless steel cage. Full length cage lid makes inserting and removing prints easy.
- Complete with hose fittings for hydraulic drive and overflow.
- Compact enough for any darkroom. Length 19 in., width 15 in., depth 13 in.
- No installation necessary. Can be stored away in small space when not in use.

## Trade-In Your Old Exposure Meter

We will accept your old meter in trade regardless of make or condition and give you a generous allowance towards the purchase of a new one. Just send us your old meter. You will be surprised at how much it is worth.

"BUY WITH CONFIDENCE"

| | |
|---|---|
| Weston Master II Meter | $29.67 |
| G. E. Exposure Meter, DW-58 | 26.95 |
| De Jur 50-A Auto Critic with case | 23.75 |
| Norwood Hollywood Meter | 75.00 |
| De Jur 5 B with case | 17.40 |

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# HABER & FINK INC

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# $2688.75 IN PRIZES!

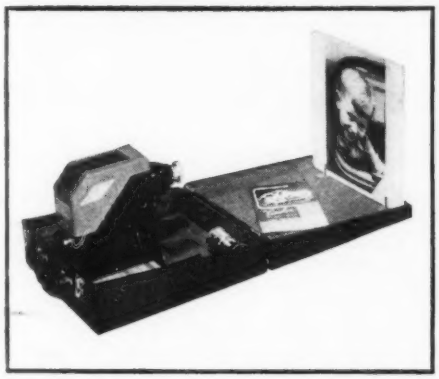
## Just give us your opinion of these 3 Viewlex projectors!

We of Viewlex are anxious to get *your* opinion of Viewlex slide projectors. So we're conducting a survey—and awarding prizes totaling $2688.75 in cash value—just to find out what you think of them. And because we want your *true* opinion—not just what you think we'd like to hear—we're awarding every prize purely by lot. Regardless of what you say, you have an equal chance to win!

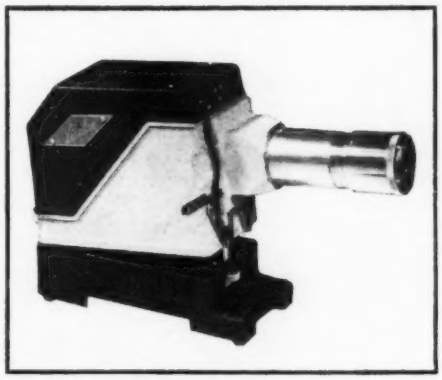
HERE'S ALL YOU DO: See a Viewlex projector—any model—at your dealer's. Write down the serial number of the projector, and the name and address of the dealer, on a penny post card. Tell us what you think of the Viewlex—in as few or as many words as you want. Add your own name and address, and mail the card to us. After June 30 we'll draw lots to choose the lucky winners. If you win a prize, you'll get it by mail, postpaid. There's absolutely nothing to buy, no money to send!

See the Viewlex soon! Tell us what you think of it. Remember, *everyone* has an equal chance to win!

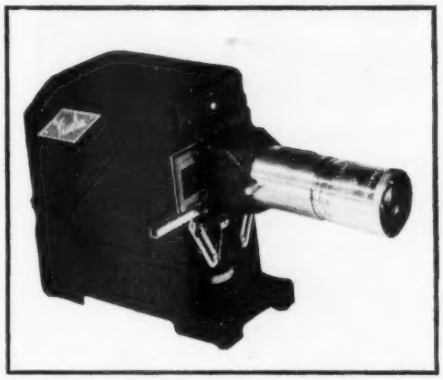
## EXAMINE ANY ONE OF THESE VIEWLEX MODELS:



AP-1: slide file, screen, projector with 2" Luxtar Anastigmat coated lens, built into case, complete . . . $64.50
5" projection accessory . . . . 19.95



AP-2: a versatile, deluxe projector with 5" Luxtar Anastigmat coated lens $54.50
Carrying case . . . . . 8.95



AP-3: the outstanding value in precision built projectors, with 5" Luxtar Anastigmat lens . . . . . $39.50
Carrying case . . . . . 6.45

With *every* Viewlex you enjoy more light, less heat . . . better realism . . . sharper images . . . higher contrast. Because *every* Viewlex has ASPHERIC condensers, built-in self-centering slide carrier, rhodium reflector, heat-dissipating multiple chimneys, and the incomparable Luxtar Anastigmat color-corrected projection lens. And Viewlex gives full coverage of Bantam slides as well as 35-mm—the picture's wire-sharp to the very corners!

## RULES:

1. *Who may enter:* Every resident of the United States, except employees (and their families) of Viewlex, Inc., and their advertising agency, may enter this contest.
2. *What you do:* Just see a Viewlex projector at your dealer's and write down the serial number of the projector and the name and address of the dealer on a penny postcard. Tell us what you think of the Viewlex, in as few or as many words as you like. Put your own name and address on the card and mail to Viewlex, Inc., Dept. E, 35-01 Queens Blvd., Long Island City 1, New York.
3. *Prizes:* 265 separate prizes with a cash value of $2688.75, as listed below, will be awarded to participants purely by lot. What you say, how you say it, neatness, etc., will have absolutely no bearing on awarding of prizes. In case of a tie duplicate prizes will be awarded.
4. *Closing Date:* To be eligible for a prize, cards must be postmarked not later than midnight, June 30, 1947.

## PRIZES:

| | | | |
|---|---|---|---|
| 5 prizes of | AP-1 Viewlex projector | @ $64.50 | $422.25 |
| | Plus 5" accessory | @ 19.95 | |
| 5 prizes of AP-1 Viewlex projector | | @ 64.50 | 322.50 |
| 5 prizes of | AP-2 Viewlex projector | @ 54.50 | |
| | Plus carrying case | @ 8.95 | 317.25 |
| 5 prizes of AP-2 Viewlex projector | | @ 54.50 | 272.50 |
| 5 prizes of | AP-3 Viewlex projector | @ 39.50 | 229.75 |
| | Plus carrying case | @ 6.45 | |
| 5 prizes of AP-3 Viewlex projector | | @ 39.50 | 197.50 |
| 100 prizes of "Lite-O-Stat" (see right) | | @ 3.98 | 398.00 |
| 100 prizes of 1 slidefile | | @ 2.29 | 229.00 |
| 5 prizes of $20 cash | | | 100.00 |
| 10 prizes of $10 cash | | | 100.00 |
| 20 prizes of $5 cash | | | 100.00 |
| 265 PRIZES | | TOTAL | $2688.75 |

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Viewlex INC.
Dept. E.
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# PRESS WATCH

**By A. J. EZICKSON**

FREE-LANCE photographers have proved that they can take top news pictures when circumstances warrant, for two of them rode off with two of the top honors in the recent eighth annual *Editor and Publisher* photo contest. The judges in the contest decided that these two free-lancers, Arnold Hardy, a student at Georgia Tech, and J. Royce Ellington, strictly an amateur camera fan, made two of the three best news photos of 1946. Hardy's dramatic picture of a woman plunging to death from the Winecoff hotel fire at Atlanta, Ga. last December, for which he was awarded first prize of $150 in the contest, is well known to our readers. Mention of it has been made in a previous column. Ellington, a sales promotion employe from Greenville, S. C., was on hand with his camera when an elderly man was sliding from the ledge of the Empire State Building in New York City last July. The picture, titled "Ten Seconds from Eternity," one of the most graphic pictures ever taken and one that was featured nationally in the press, won Ellington third place in the *Editor and Publisher* contest, with a cash award of $50. In his bylined story in the *New York Mirror* which had bought his snapshot, he wrote: "It wasn't a delicate introduction to New York, but one I'll always remember . . . "

Acme

**NEA-Acme** photographers Charles Seawood (left) and Harold Siegman (center) shown with Gen. Courtney H. Hodges, commander of the First Army Area, after Hodges presented the former war correspondents with War Department certificates of Merit and theater campaign ribbons at the Overseas Press Club's sixth annual dinner March 4 at the Waldorf Astoria hotel in New York. Both correspondents served in the European theater.

A veteran newspaper photographer, Dominic Ligato, of the *Philadelphia Evening Bulletin*, saved the day for the professionals by taking second prize, $75, for his shots of a striker being clubbed. The winners also received the Graflex Diamond Award. Honorable mention was conferred on six other pictures. The judges examined 686 individual prints submitted by 106 contestants. It was the first *Editor and Publisher* photo contest since before the war; it was restricted to spot news pictures.

* * *

PAT CANDIDO, former staff photographer for the *New York News*, is now operating a photo studio for children's pictures in Bronxville, N. Y. He has a camera installed in a screen upon which animated cartoons are shown. The camera, designed by Fairchild, automatically cocks and releases the shutter and sets off the lights at the press of a button when the right expression crosses the face of a child watching the cartoons.

* * *

CHARLES WILK, for 26 years a photographer with the one-time Pacific and Atlantic Photos, Wide World Photos, and Associated Press, is now chief photographer of the Chesapeake and Ohio railroad publicity department. Good luck to you in your new job, Charlie!

* * *

THE Netherlands government recently undertook extensive security measures to prevent the first picture of Princess Juliana's new baby getting into the "wrong hands." In 1938 a picture of Juliana's first daughter, Princess Beatrix, was published in England two days before it was released in Holland. A few hours after the recent birth of the new baby, Prince Bernhard took some shots himself. The film was brought to the court photographer under police escort. Developing was done in the presence of Bernhard's press officer and a detective while the photographer's house was surrounded by police. After Bernhard had chosen the best negative, it was handed to the president of the Dutch Photographers Association who, escorted by policemen, hurried to Amsterdam where 400 prints were made, again under the eyes of police. The last stage was the

(*Continued on page* 154)

**A picture deskman** will go to great lengths for art's sake. When the Shrine circus visited Minneapolis, picture deskman John Cotton of the Minneapolis Star and Tribune (who maintains lions are tame as mice) walked straight into the lion's den to prove again a picture is worth a thousand words. Star photographer Jack Gillis trailed behind, set his camera 1/400 second to stop the action. The action: the way Cotton was shaking.

# The MAGAZINES

**By Mary Ellen Slate**
**Editor of the Bulletin of the Society of Magazine Photographers**

NEWLY elected Board of Governors of the American Society of Magazine Photographers is announced as follows: IKE VERN, president; ARTHUR ROTHSTEIN, first vice president; DAVID B. EISENDRATH, second vice president; NELSON MORRIS, secretary; ELIZABETH TIMBERMAN, alternate secretary; MORRIS GORDON, treasurer; RONNY JACQUES, alternate treasurer; FRITZ HENLE, HAL REIFF, SAM VANDIVERT, trustees; PETER STACKPOLE, West Coast representative; EDWARD WESTON, honorary member.

**Fritz Goro** . . . although born in Germany, lived for many years in France before migrating to the Land of the Free in 1936 . . . photography came to him as the natural outgrowth of a long and varied artistic career . . . he has been a sculptor, designer, art director, and an assistant to a publisher . . . first photography assignments came from the magazine on which he was assistant editor . . . a *Life* staff man, Goro is well known for his specialization in scientific research photography . . . did much top-drawer secret work during the course of the war . . . has done long color essays covering atomic research with his camera.

* * *

LARRY KEIGHLEY went from rags to riches in the January 25th *Satevepost*. Two color spreads represent Keighley's recent meanderings—from the rough life of the sourdoughs in Alaska to the swish confines of the Waldorf Astoria.

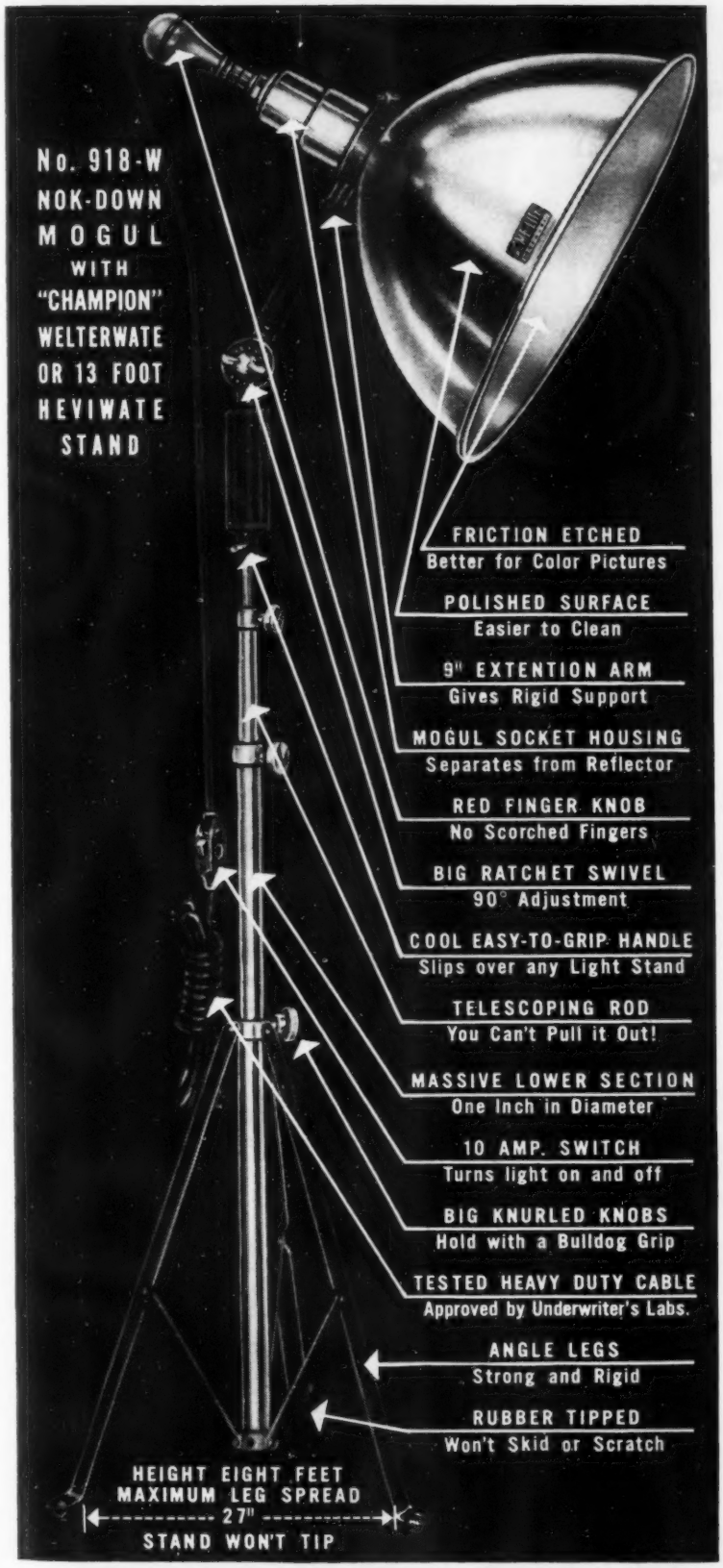
* * *

A hangnail from the hand of tragedy arrived at our offices along with the ASMP election ballots. MYRON DAVIS's envelope, sent from Chicago, was a survivor of the recent Pennsylvania train wreck. Dirty and bloodcovered, it arrived 7 days after Davis had blithely posted it from Brookfield, Illinois.

* * *

**Geocentricism in Connecticut:** Getting set to shoot a series of pix on a parade in a small Connecticut town, JERRY COOKE asked the man in charge of arrangements which direction the sun

(*Continued on page* 142)

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ACME-LITE MFG. CO., 401 N. Wood St., Chicago 22, Ill.

Gentlemen: Send me your illustrated folder and price list describing Nok-Down Mogul and 30 other new ACME-LITE Champions.

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# YOU NEED THIS NEW ACME-LITE FOR BETTER COLOR PICTURES

You simply can't take good color pictures without ample light *correctly controlled.* That's why we have developed this new ACME-LITE Nok-Down Mogul Unit. And—whether you are a *beginner* or *professional,* this powerful Jumbo Lite will smooth out your color picture problems. You'll get results that will surprise and delight you.

Just think of 1000 to 1500 color watts in a single light source placed close to your camera lens for direct frontal lighting. The silky, interior finish of this reflector will give you a quality of illumination that outrivals the sun.

This new ACME-LITE development is big *and professional* in both appearance and performance. Yet, it takes up so little carrying space because of the unusual nok-down construction. The lamp is instantly dismantled into three separate parts. A turn of a single thumb screw and the reflector is separated from the Socket Housing. The cast-aluminum Extension Arm and Handle slip over the Housing. You can carry the parts anywhere in very little space. Assembly of the Unit is accomplished in a jiffy.

We recommend for the Nok-Down Mogul a 3200°K (1000 or 1500 Watts) PS-52 bulb with Mogul Screw Base. The average home circuit will take up to 10-Amps of current readily.

Ask your Dealer to show you Model No. 918-W Nok-Down Mogul with 18" reflector. Model No. 905-W has a smaller 14" reflector. *Both sizes are available NOW!* And, don't forget that there are 30 ACME-LITE Models—*all popularly priced*—to fit every lighting need. *Mail the coupon today for our newest descriptive booklet and price list.*

"ACME-LITE YOUR WAY TO BETTER PICTURES"

# ACME-LITE MANUFACTURING CO.

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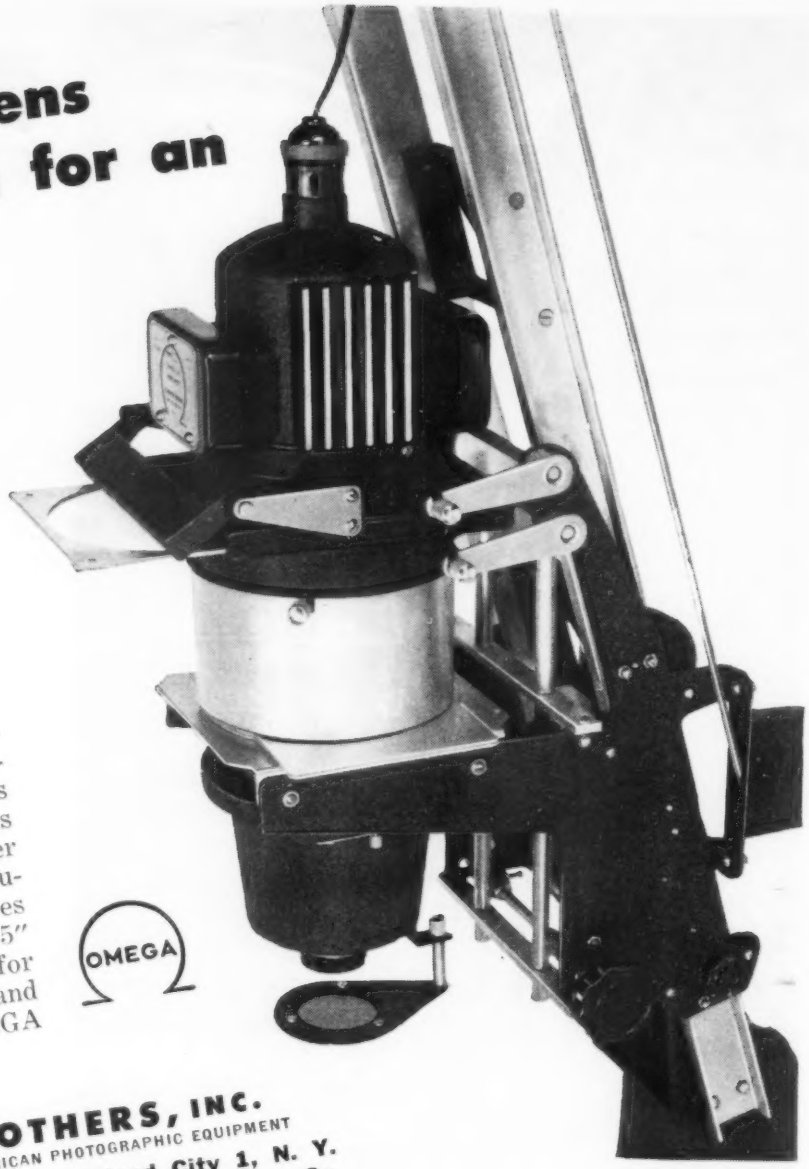
# Only the best lens is good enough for an

# *Omega*




An Omega and a first-rate enlarging lens is the sure combination to produce quality prints you'll be proud to exhibit. Only a superior lens gives you the full advantages of an Omega, and reproduces all the brilliance and detail of your negatives.

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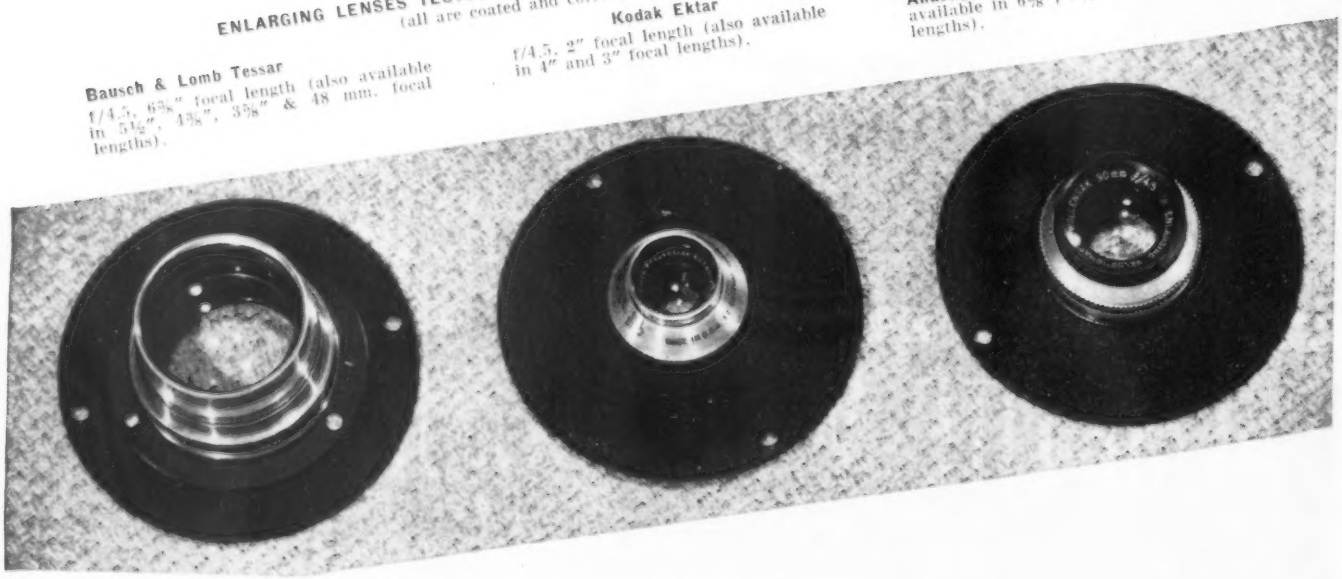
(all are coated and corrected for color):

**Bausch & Lomb Tessar**
f/4.5, 6⅜″ focal length (also available in 5½″, 4⅜″, 3⅝″ & 48 mm. focal lengths).

**Kodak Ektar**
f/4.5, 2″ focal length (also available in 4″ and 3″ focal lengths).

**Wollensak Enlarging Anastigmat** f/4.5, 3½″ focal length (also available in 6⅜″, 5¼″, 3″ and 2″ focal lengths).



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**Our loss is your gain. Every item offered is guaranteed equal to new in every respect. Many are only one of a kind and will be shipped on the first order received. Compile your list and rush it along — we'll do the very best we can.**

| | Reg. Price | Our Price |
|---|---|---|
| **MOVIE CAMERAS & PROJECTORS** | | |
| 16mm. Cinklox Movie Camera, F2.5 lens, coated | $ 76.15 | $ 60.00 |
| 16mm. Pockette Movie Camera, F3 lens, coated | 69.50 | 52.50 |
| 16mm. Valette Projector, 2000′ reel, 1000 watt lamp | 247.50 | 195.00 |
| 16mm. Natco Sound Projector, for sound and silent | 497.00 | 395.00 |
| 16mm. Ampro Century 10 Sound Projector, for sound only | 460.55 | 365.00 |
| 8mm. Universal Cinemaster II. F3.5 lens | 51.90 | 39.50 |
| **STILL CAMERAS** | | |
| 4x5 New Vue all metal Press Camera, no lens | 79.50 | 59.50 |
| 4x5 Baco all metal,Press Camera, no lens | 89.50 | 69.50 |
| 35mm. Universal Mercury II, coated F2.7 lens | 82.90 | 62.50 |
| 35mm. Perfex 55, coated F2.8 lens, case | 99.50 | 82.50 |
| 35mm. Clarus, coated F2.8 lens, case | 122.75 | 95.00 |
| 35mm. Bolsey Reflex, F2.9 coupled range finder, case | 366.75 | 315.00 |
| **ENLARGERS** | | |
| Leitz Focomat, Auto Focus (35mm & Bantam) | 168.00 | 135.00 |
| 2¼x3¼ Federal 219, F6.3 lens | 45.15 | 37.50 |
| 2¼x3¼ Federal 250, F4.5 lens | 89.00 | 72.50 |
| 2¼x3¼″ Solar Auto Focus, 3½″ F4.5 lens | 163.82 | 130.00 |
| 2¼x3¼″ Solar model 120, 4″ Kodak, F4.5 lens | 94.00 | 76.50 |
| 3¼x3¼″ De Jur Versatile II., 3½″ Apos F4.5 coated lens | 126.00 | 99.00 |
| 3¼x3¼″ De Jur Versatile I., 3½″ Apos F4.5 coated lens. | 145.65 | 118.65 |
| 4x5 De Jur Professional, 6½″ Ilex F4.5 lens | 218.70 | 175.00 |
| 5x7″ Elwood SP2 Special, 7½″ Kodak F4.5 lens | 172.52 | 149.50 |
| **2x2″ SLIDE PROJECTORS** | | |
| Vokar | 15.90 | 12.75 |
| Spencer Model MK100 | 35.00 | 27.50 |
| Spencer Model MK200 | 60.00 | 47.50 |
| Spencer Model MK300 | $86.00 | $68.95 |
| Marton with Kollmorgen lens | 39.50 | 31.95 |
| S.V.E. model AK300 watt with case | 62.90 | 50.00 |
| S.V.E. model RK with case | 35.95 | 28.50 |
| **TRIPODS** | | |
| Kodak Service Tripod with Pan Head (Govt. Surplus) | | 22.50 |
| Albert Royal Tripod with Pan Head | 21.85 | 15.50 |
| Chapin model AA with Pan Head | 22.25 | 15.95 |
| Bolex Ambol with Pan Head | 43.20 | 27.50 |
| Crown Kraft with Pan Head | 48.87 | 37.50 |
| Manhattan Movie with Pan Head | 13.88 | 10.95 |
| Printex Studio Tripod with tilt head | 27.41 | 22.50 |
| **DARKROOM ACCESSORIES** | | |
| U.S. 5x7 Cold Light Printer with tubes | 45.90 | 34.50 |
| 5x7 Ace Printer | 20.00 | 15.95 |
| Talco Double Dryer | 13.00 | 8.95 |
| Professional 24″ Roto Dryer | 28.85 | 24.95 |
| Professional 12″ Roto Dryer | 18.60 | 14.95 |
| Photomaster 18x24″ Chrome Dryer | 36.58 | 29.75 |
| Photrix 8x10″ Washer | 4.34 | 3.65 |
| 16″ Ingento Print Washer | 8.60 | 7.45 |
| Electronic Interval Timer | 27.50 | 21.95 |
| Mark Electric Timer | 11.95 | 9.95 |
| Spray Siphon | 4.90 | 3.95 |
| Price Monotank | 9.90 | 7.95 |
| 11x14 Albert Viceroy Adjustable Easel | 9.20 | 6.95 |
| 11x14 Precise De Luxe Adjustable Easel | 14.87 | 12.50 |
| Saunders 11x14 Adjustable Easel | 19.95 | 15.95 |

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| 35mm. Universal Mercury I. F3.5, Case, v.g. | 32.50 |
| 35mm. Universal Mercury II. F2 7 coated, case, l.n. | 55.00 |
| 35mm. Robot II. Tessar F2.8, case, l.n. | 110.00 |
| 35mm. Robot I. Tessar F2.8, v.g. | 87.50 |
| 35mm. Leica C. Elmar F3.5, v.g. | 75.00 |
| 35mm. Leica F. Hektor F2.5 case, v.g. | 185.00 |
| 35mm. Leica III B. Summar F2, case, l.n. | 270.00 |
| 35mm. Leica III C, Elmar F3.5 coated, case, l.n. | 225.00 |
| 35mm. Leica III C, Summitar F2, case, l.n. | 325.00 |
| 35mm. Contax II. Sonnar F1.5, case, l.n. | 335.00 |
| 2¼x2¼ Zeiss Ikoflex III, Tessar F2.8 case, l.n. | 325.00 |
| 2¼x3¼ Voigtlander roll film, F4.5 Compur, l.n. | 49.50 |
| 2¼x3¼ Kodak Medalist, F3.5, case, l.n. | 185.00 |
| 2¼x3¼ Zeiss Miroflex, folding reflex, Zeiss F3.5 lens with accessories, l.n. | 165.00 |
| 2¼x3¼ Super Ikonta C Special, Zeiss F3.5, case, l.n. | 150.00 |
| 2¼x3¼ Miniature Speed Graphic, Ektar F4.5 lens, Supermatic Synchro Shutter, includes Kalart Range Finder, Graflex Flash Gun, l.n. | 185.00 |
| 9x12cm. film pack Camera, Zenar F4.5 lens, Compur Shutter, coupled range finder, v.g. | 89.50 |
| 3¼x4¼ Zeiss Nixe A. Tessar F4.5 Compur, l.n. | 69.50 |
| 2¼x3¼ R.B. Ser. B. Graflex, Kodak F4.5, v.g. | 85.00 |
| 4x5 R.B. Ser. B. Graflex, Kodak F4.5, v.g. | 95.00 |
| 3¼x5½ Speed Graphic, Goerz F4.5 lens, v.g. | 79.50 |
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**2¼x3¼ BUSCH PRESSMAN OUTFIT**

2¼x3¼ Busch Pressman ..... $ 73.40

Fitted with 10.5cm. Wollensak F4.5 coated lens in Rapax Shutter with speeds from 1 second to 1/400th ..... 60.10

Kalart Range Finder installed ..... 42.00

Kalart Master Automatic Speed Flash ..... 24.60

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Regular price ..... $210.00

**Complete** ..... **$179.50**

New 4x5 Korona Commercial View Camera fitted with 6½″ Ilex Paragon F4.5 coated lens in Acme Shutter with release. Regular price $140.55 ..... **124.50**

5x7 Korona Commercial View Camera fitted with 7½″ Ilex Paragon F4.5 lens, Acme Shutter with release. Regular price $167.00 **149.50**

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**Abco Filter Discs**

25mm. yellow
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**IMPERIAL FILTERS IN CHROME MOUNT**

27mm. red
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|---|---|
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| Morse Print Straightener | 14.58 |
| Morse 16 & 35mm. Developing Tank | 28.18 |
| Speedy Hand Flash with batteries | 2.75 |
| Kord Heater and Fan | 14.95 |
| 2¼x3¼ Graflex cut film magazine | 18.60 |
| 4x5 Graflex cut film magazine | 23.30 |
| 3¼x4¼ Graflex film pack adapter | 8.65 |
| 2¼x3¼ Graflex film pack adapter | 7.65 |
| 2¼x3¼ Graflex Focusing Panel | 7.00 |
| 3¼x4¼ Graflex Focusing Panel | 7.65 |
| Graflex 27 FA Flash Gun | 24.60 |
| **37x52″ Dalite Versatol Beaded Screen** | 16.50 |
| **37x52″ Dalite Challenger Beaded Screen with tripod** | 22.50 |
| 8mm. Craig Viewer | 45.00 |
| 16mm. Craig Viewer | 60.00 |
| Empire Projecto Table, regularly $9.95 | 7.95 |
| Franklin 16mm. Rewinds, per pair | 5.22 |
| Cine Kodak 16mm. Master Editor (includes Viewer, Splicer, 1600 ft. Rewinds & board). | 71.25 |
| Kodak Bantam & 35mm. adapters to fit Precision Enlarger or 9x12 cm. cameras | 37.92 |
| Adel color slide Viewer, formerly $19.95, special | 9.95 |
| Lee Foot Switch | 3.75 |
| Fedco Drum Dryer | 89.50 |
| 27x35″ Enlarger Covers | 1.85 |
| Magnascope 2x2″ 3rd dimensional Viewer | 2.50 |
| 5x7 Ansco film holders | 4.85 |
| Take up or Feed Magazines for Robot II, ea. | 2.95 |
| 9x12cm. metal plateholders fits most German cameras, ea. | 1.75 |
| 500 watt Golde Spot Light | 16.50 |
| 1000 watt Golde Spot Light | 35.53 |
| Testrite Twin Reflector outfit with stand | 12.88 |
| Testrite single reflector with stand | 7.69 |
| 10″ Parabolic Clamp Reflector with cord | 3.45 |
| **Kimac 2x2 Viewer and set of slides** | 1.89 |
| **Surplus Compartment Case 8x9x14″** | 5.95 |
| **Amerline Exposure Meter** | 2.50 |
| 500 lots 5x7 Indiatone Enlarging Paper, Kashmir, Ivory and white, double weight, good dating, regular $14.17, special | 8.95 |
| Hammer Portrait Pan Cut Film: | |
| per 2 doz. pkg. 3¼x4¼ | 1.43 |
| per 2 doz. pkg. 4x5 | 1.95 |
| per 2 doz. pkg. 5x7 | 3.13 |
| per 2 doz. pkg. 8x10 | 6.87 |
| Wabash Portable Electroflash Unit with charger | 228.75 |

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## Popular Photography's Traveling Salons

POPULAR PHOTOGRAPHY'S Traveling Salons, which are made up of the prize-winning pictures entered in our picture contests, are available free of charge for exhibit at libraries, museums, department stores, banks, Army camps, USO Centers, or any other organization or institution open to the public. If a POPULAR PHOTOGRAPHY Salon has not been exhibited in your city ask your local camera club officers, photographic dealer, librarian, department store manager, or banker to write POPULAR PHOTOGRAPHY Traveling Salon Dept., 185 N. Wabash Avenue, Chicago 1, Illinois, for information.

### Fourth Salon

Cleveland, Ohio, Camera Guild of Cleveland, June 2 to June 16.
Detroit, Mich., Detroit Edison Camera Club, July 1 to July 15.
Dubuque, Ia., Dubuque Camera Club, May 1 to May 15.
Gadsden, Ala., Recreation Bldg., May 1 to May 15.
Jacksonville, N. C., New Berry Street U.S.O. Club, July 1 to July 15.
Meriden, Conn., Uptown Foto Club, July 1 to July 15.
North Canton, Ohio, The Little Art Gallery, June 2 to June 16.
Olney, Ill., Olney Camera Club, July 1 to July 15.
Orono, Me., University of Maine Photo Club, May 1 to May 15.
Passaic, N. J., U. S. Rubber Co. Camera Club, June 2 to June 16.
Shreveport, La., Y.M.C.A., June 2 to June 16.
Springfield, Ohio, Rapid Photo Service, May 1 to May 15.

### Third Salon

Brush, Colo., Brush High School, May 19 to June 2.
Des Moines, Ia., Des Moines Camera Club, July 1 to July 15.
Fond du Lac, Wis., Fond du Lac Camera Club, May 1 to May 15.
Greenfield, Mass., Franklin County Camera Club, July 1 to July 15.
LaCrosse, Wis., La Cross Camera Club, July 14 to July 28.
Lincoln, Nebr., Miller & Paine Dept. Store, June 2 to June 7.
Manitowoc, Wis., Boston Store, May 1 to May 15.
Oshkosh, Wis., Oshkosh Public Museum, June 2 to June 30.
Pawtucket, R. I., Blackstone Valley Camera Club, June 2 to June 16.
Sioux Falls, S. Dak., Harold's Photography, June 16 to June 30.
Waukegan, Ill., Waukegan Camera Club, July 14 to July 28.
Whitinsville, Mass., Whitinsville Camera Club, May 1 to May 15.

### Second Salon

Berkeley, Cal., Normand Photo Service, July 7 to July 21.
Boulder City, Nev., Boulder City Camera Club, May 12 to May 26.
Bristol, Va., Kelly & Green, May 1 to May 15.
Canton, Ohio, The Camera Shop, June 2 to June 16.
Manitowoc, Wis., Boston Store, July 2 to July 15.
Marquette, Mich., Marquette Camera Club, May 1 to May 15.
Milwaukee, Wis., Boston Store, June 2 to June 16.
Oshkosh, Wis., Boston Store, June 17 to July 1.
Wheeling, W. Va., King Jewelry Co., July 1 to July 15.
Woodland, Cal., Woodland Camera Forum, June 9 to June 23.

### First Salon

Arcata, Cal., Humboldt State College, May 1 to May 15.
Camden, N. J., New York Ship Camera Club, July 1 to July 15.
Fort Sam Houston, Tex., Post Service Club No. 1, July 1 to July 15.
Franklin, N. H., Franklin Public Library, June 2 to June 16.
Kingman, Ariz., The Snapshot Place, June 2 to June 16.
Kingston, R. I., State College Library, May 1 to May 15
New Cumberland, Pa., General Army Depot, July 1 to July 8.
Pottstown, Pa., Pottstown Camera Club, June 2 to June 16.
Trenton, N. J., Photo Society of Central N. J., May 1 to May 15.

*The use of chop-sticks goes back a long, long way. In a fashion they were satisfactory, and probably still are, but knives, forks and spoons came along and were used as definite improvements. Throughout the Ages, forward-looking people have always adopted the New for the Old, when the New had obvious advantages.*

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**This picture** purposely exaggerates the effect of inadequate lighting of a viewing screen and illustrates the focusing problem presented by fading at the corners.

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Initial deliveries of Argoflex II are naturally limited. But your dealer should have one on display now. Ask to see it, this week!

### ✓ *Check These Highlights of Argoflex II*

1. F.3.5 anastigmat "viewing" lens shows much brighter image.
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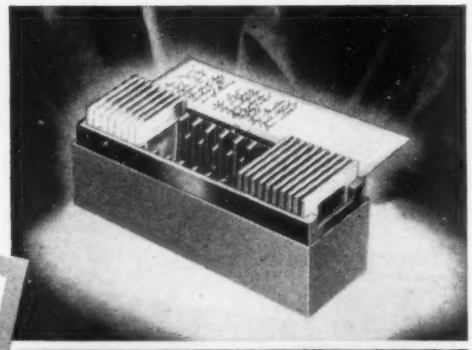

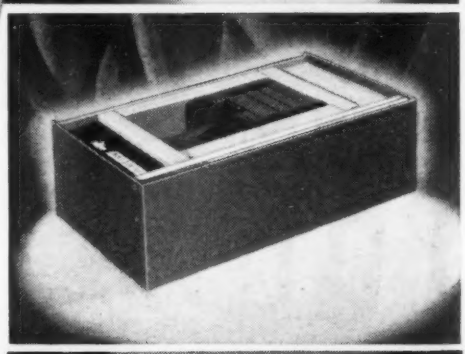

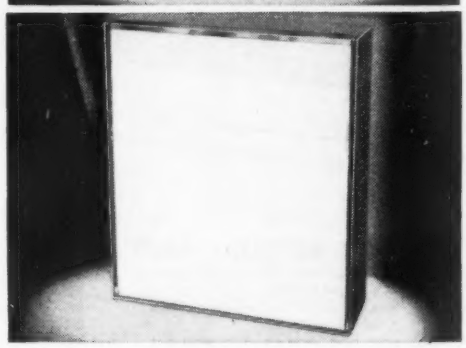

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**• SCREEN • CARRYING CASE**

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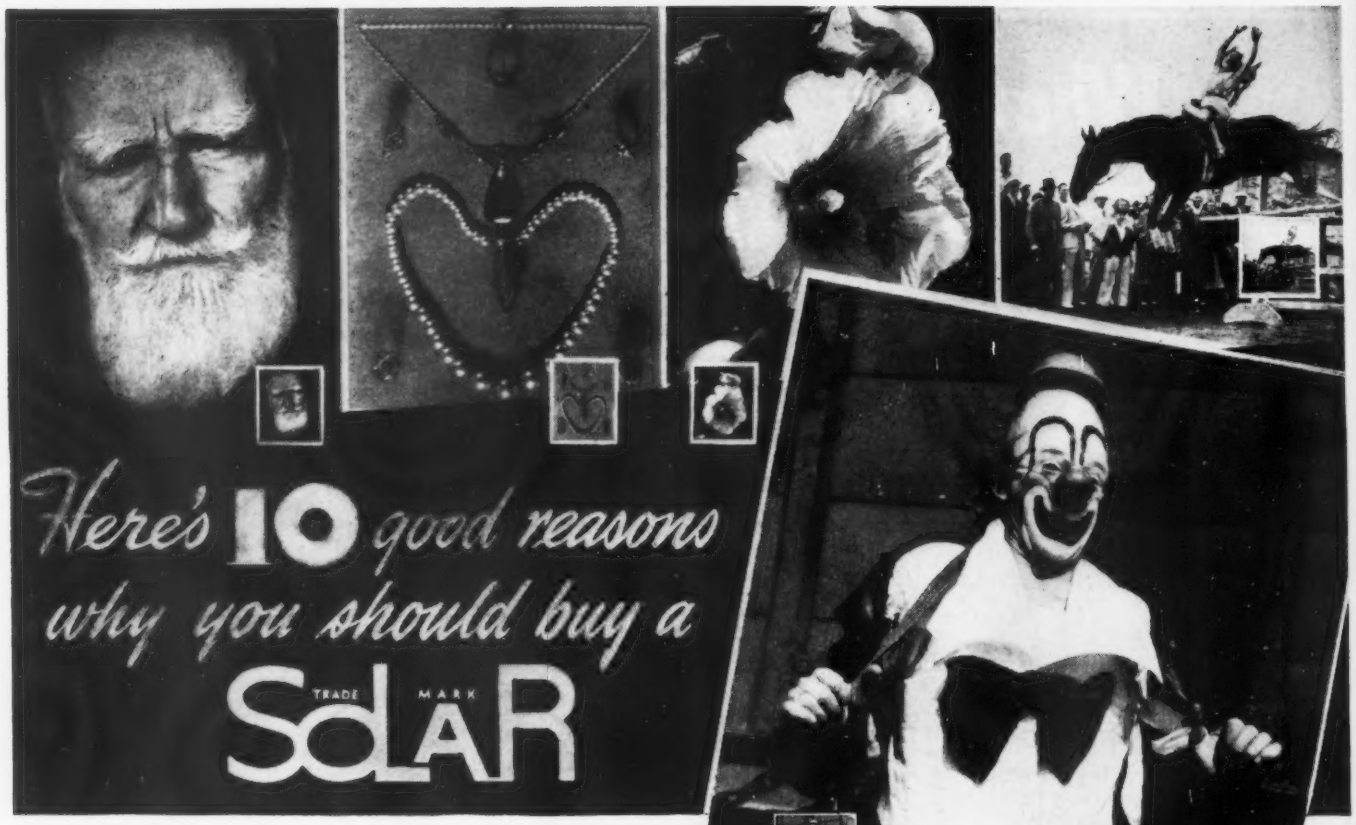

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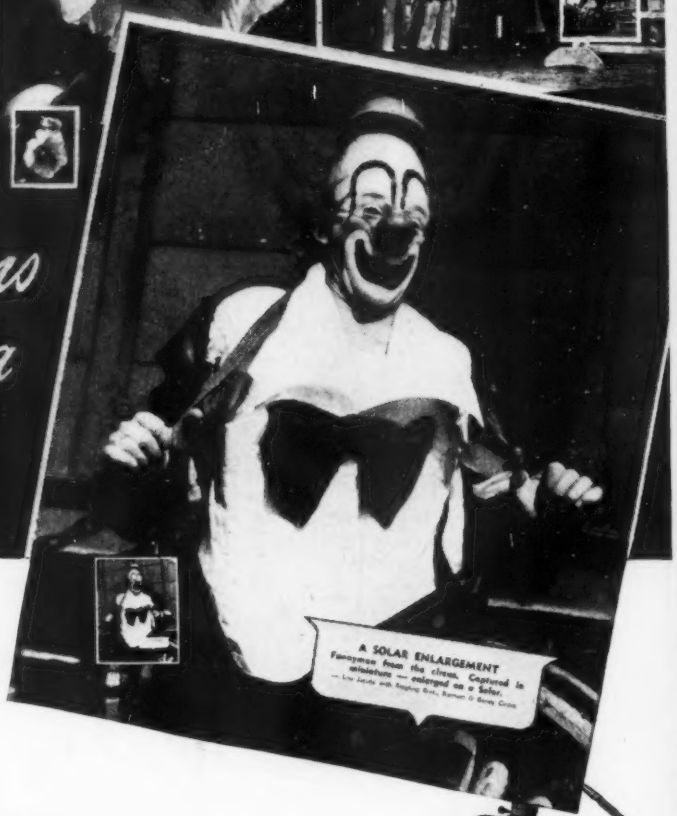


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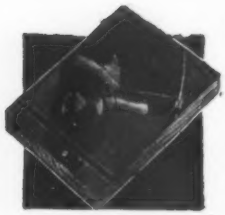

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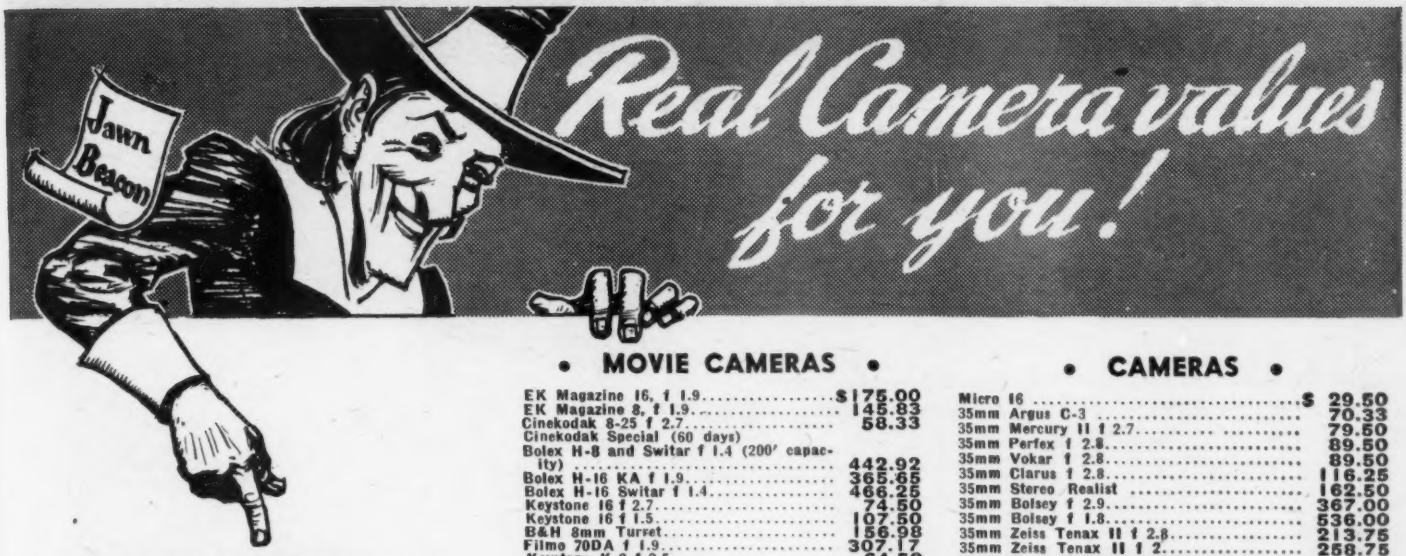


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| Kodak Slide Kit | 2.20 |
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| 2¼x3¼ Type B. Per dozen sheets | 4.12 |
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| Kodak Service Tripod | 23.50 |
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## • STILL CAMERAS •

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| 620 $3.60 616 | $ 4.00 |
| Brownie Reflex* | 7.85 |
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| 620 Jiffy II (Case Extra, $2.50 and $5.00) | 12.12 |
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| Kodak 35 f 3.5 RF with Case | 89.31 |
| Kodak Bantam f4.5 with Case | 45.90 |
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| *Flash holder, extra | 1.95 |
| PD 16 Clipper | 9.95 |
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| EK Magazine 8, f 1.9 | 145.83 |
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| Cinekodak Special (60 days) | |
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| Bolex H-16 KA f 1.9 | 365.65 |
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| Keystone 16 f 1.5 | 107.50 |
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| Filmo 70DA f 1.9 | 307.17 |
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| Cinemaster II | 66.65 |
| Autoload 16mm f 1.9 | 214.09 |
| Autoload 16mm f 2.5 | 186.67 |
| Automaster 16mm f 1.9 | 332.50 |
| Magazine Lektro Camera f 3.5 with Case | 125.00 |
| Magazine Lektro Camera with coated f 1.9 | 205.25 |
| 8mm Revere f 2.5 | 77.50 |
| 8mm Revere Turret f 2.5 | 110.00 |
| 8mm Bolex L8 Kern f 2.8 | 152.55 |

## • PROJECTORS •

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| B&H Diplomat | 273.30 |
| B&H Showmaster | 312.95 |
| Keystone A-82 | 99.50 |
| B&H Filmosound No. 179 | 603.50 |
| Ampro Century | 460.65 |
| Sound Kodascope FS-10N | 450.00 |
| Bolex G 8-16 | 331.00 |
| Kodascope 8-33 | 70.00 |
| Universal PC500 | 69.50 |
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| Keystone A-8 750w | 116.50 |
| Ampro A-8 500 and Case | 159.00 |
| DeJur 8 "1000" | 174.00 |
| B&H Master "400" | 177.45 |
| Craig Projecto-Editor | 85.00 |
| Craig Viewer only | 60.00 |
| EK Editing Kit 16mm | 62.50 |
| EK Editing Kit 8mm | 55.30 |
| EK Movie Viewer 16mm | 23.50 |
| Multi-fex Titler | 31.15 |
| 8mm Bell & Howell | 177.45 |
| 16mm Sound Movie Mite | 298.75 |
| 16mm Victor 40 B Sound | 454.50 |
| 16mm Sound Natco | 479.00 |
| 16mm Sound Ampro Premier 20 | 512.50 |

## • LEICA CAMERAS •

| | |
|---|---|
| Leica III C—Summitar f 2 | $392.00 |
| Leica III C—Summar f 2 | 327.50 |
| Leica III C—Elmar f 3.5 | 297.50 |
| Leica III A—Summar f 2 | 295.00 |
| Leica Standard f 3.5 | 97.50 |
| Leica II Elmar f 3.5 | 195.00 |

## • EXPOSURE METERS •

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|---|---|
| Norwood Director | $75.00 |
| Weston Master II and Case | 30.67 |
| General Electric D W 58 | 27.75 |
| De Jur Auto Critic and Case | 23.65 |
| De Jur 5 B and Case | 17.05 |
| Skan Meter and Case | 14.75 |

## • NEW ENLARGERS •

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|---|---|
| 35mm Leitz Focomat I B | $168.00 |
| 2¼x3¼ Federal 219 f 6.3 | 45.15 |
| 2¼x3¼ Federal 250 f 4.5 | 89.80 |
| 2¼x3¼ Sunray Arnold D f 4.5 | 94.50 |
| 2¼x3¼ Kodak Precision "A" | 89.80 |
| 2¼x3¼ DeJur Versatile II | 84.75 |
| 2¼x3¼ DeJur Versatile I | 118.65 |
| 4x5 Kodak Precision "B" | 159.00 |
| 4x5 DeJur Professional | 168.25 |
| 4x5 Omega D II | 178.90 |
| 4x5 Omega D II with color head | 194.80 |

## • CAMERAS •

| | |
|---|---|
| Micro 16 | $ 29.50 |
| 35mm Argus C-3 | 70.33 |
| 35mm Mercury II f 2.7 | 79.50 |
| 35mm Perfex f 2.8 | 89.50 |
| 35mm Vokar f 2.8 | 89.50 |
| 35mm Clarus f 2.8 | 116.25 |
| 35mm Stereo Realist | 162.50 |
| 35mm Bolsey f 2.9 | 367.00 |
| 35mm Bolsey f 1.8 | 536.00 |
| 35mm Zeiss Tenax II f 2.8 | 213.75 |
| 35mm Zeiss Tenax II f 2 | 258.75 |
| 35mm Zeiss Contaflex f 2 | 386.25 |
| 35mm Zeiss Contaflex f 1.5 | 498.99 |
| Zeiss Super Ikonta "A" f 3.5 | 161.25 |
| Zeiss Super Ikonta "B" f 2.8 | 245.00 |
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| 2¼x3¼ Ciroflex | 76.50 |
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|---|---|
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| Spencer MK with Case | 35.00 |
| Morton 100 Watt | 27.50 |
| S.V.E. RK with Case | 35.95 |
| S.V.E. AK with Case | 62.90 |
| S.V.E. AAA with Case | 80.00 |
| Goldi NuMatic | 54.66 |
| Ampro Slide Projector and Case | 64.20 |
| Bell & Howell Duo Master with Case | 130.00 |
| Bell & Howell Slide Master 1000 Watt | 335.00 |

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|---|---|
| Rolleidoscop, equal to new condition | $382.50 |
| Heidoscop, two Heliar lenses | 192.50 |
| Polyscop, two Tessar lenses | 92.50 |
| Miniature Speed Graphic, Graflex Gun, C.R.F. and Case | 242.50 |
| 2¼x3¼ Series B.R.B. Graflex E.N | 102.50 |
| Ikoflex II, 3.5 Tessar in Compur Rapid | 192.50 |
| Ikoflex I, 4.5 Novar | 52.50 |
| Super Ikonta A Special, Chrome as new | 162.50 |
| Medalist, coated lens, equal to new | 202.50 |
| Mercury II, equal to new | 62.50 |
| Busch Pressman, 4.5 C.Z. Tessar in Compur, C.R.F. DeMornay Budd Synchronizer, etc. | 212.50 |
| 120 Coupled Range Finder, 3.5 lens in Compur | 82.50 |
| Leitz Hektor, 135 MM f 4.5 | 172.50 |
| Rolleiflex, 4x4 latest model 2.8 Tessar | 212.50 |
| Kodak Super 620 Automatic Diaphragm | 172.50 |
| Graflex Series B, R.B. 3¼x4¼, f 4.5 lens | 92.50 |
| Auto-Graflex 3¼x4¼, B&L Tessar 8¼" f 4.5 | 162.50 |
| Erneman VP FP and CF with f 1.8 lens, NEW, Case FP adapter and holder, Filters, etc. | 162.50 |
| Ikoflex I, latest Model f 4.5 Triotar in Compur and Case | 112.50 |

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# BEACON CAMERAS

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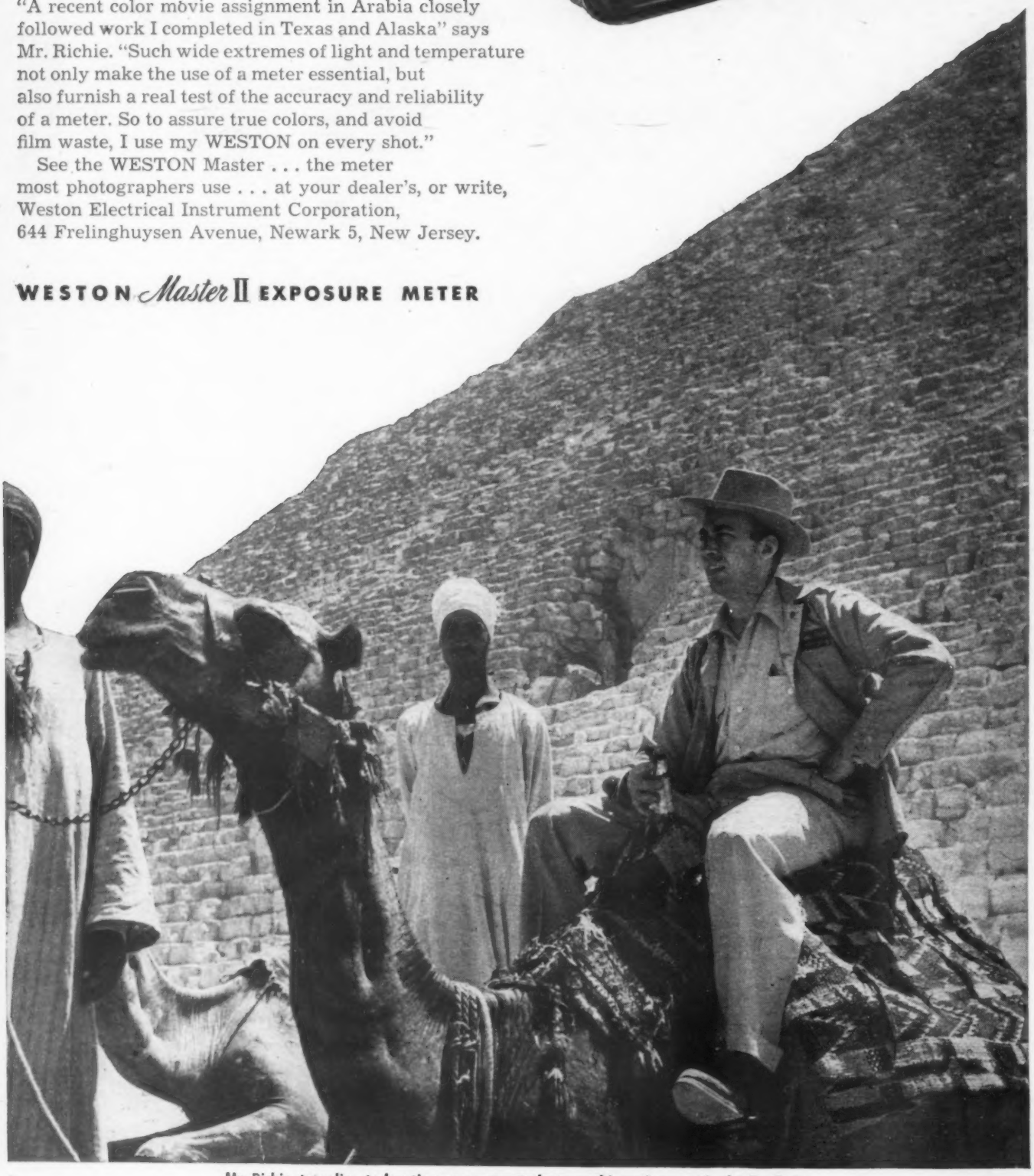
it's the Weston Master for Color"

says Robert Yarnall Richie

"A recent color movie assignment in Arabia closely followed work I completed in Texas and Alaska" says Mr. Richie. "Such wide extremes of light and temperature not only make the use of a meter essential, but also furnish a real test of the accuracy and reliability of a meter. So to assure true colors, and avoid film waste, I use my WESTON on every shot."

See the WESTON Master . . . the meter most photographers use . . . at your dealer's, or write, Weston Electrical Instrument Corporation, 644 Frelinghuysen Avenue, Newark 5, New Jersey.

**WESTON *Master* II EXPOSURE METER**



Mr. Richie, traveling to location, on a recent photographic assignment in the Far East.

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# Willoughbys

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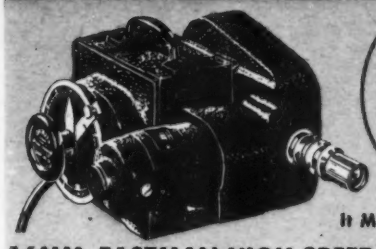


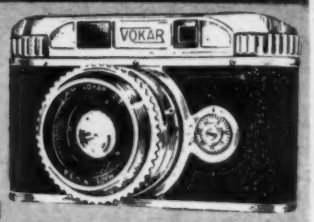
It Magnifies Time...

## 16MM EASTMAN HIGH-SPEED CAMERA - $1270.00

If you're studying engineering problems that involve action too fast for the human eye to register, you can get the visual facts you need with the Eastman High Speed Camera, Type III. "Action Time" is magnified almost 200-fold.

Heres what it does for you...

It enables you to see, analyze, and measure flame phenomena, chatter and vibration in machine elements, movements of fluids. Shows you how these and many other types of swift, blurred, transient action as slow, clear, continuous motion.




## VOKAR I

This new 35MM Camera gives free reign to your skill and ingenuity. Capturing sparkling detail under difficult conditions, it freezes action with a masterful touch. The following features mean finer pictures for you:

- f2.8 coated anastigmat lens fully corrected for color.
- Combination range and view finder coupled to lens.
- Automatic film advance and shutter cocking—prevents double exposure.
- Convenient shutter release.
- All controls and adjustments visible from top of camera.
- Non-corrosive all-metal construction.
- Uses standard 35MM load, full size, double frame picture.
- Has shutter speed range from 1 second to 1/300th second.

**$76.70**

Plus $9.25 Fed. Ex. Tax

## CIRO-FLEX

A twin-lens reflex camera that gives you a print size view of the picture before it's taken. Compact, all metal: Equipped with F3.5 Wollensak Velostigmat lens in Alphax Shutter. Takes pictures 2¼ x 2¼.

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Leather Carrying Case—$8.50
Send for Folder

## 4 x 5 MASTERCRAFT SUNRAY "45" ENLARGER

Counter-balanced. Double friction post. Special pressure pin for perfect precision focusing. Glassless negative carrier. Removable double condensers. Interchangeable lens board. Light-tight. Complete with 5¼ in. WOLLENSAK F4.5 coated lens.

**$153.50**

## BRISKIN MAGAZINE 8MM CAMERA

A really fine, easy-to-operate camera. Amazingly compact, precision-built, handsomely styled in Morocco leather, it is a camera of outstanding quality. Automatic Magazine Load.

Single Frame Exposure
Four Speeds.
Coated Lens

With F2.5 Lens **$99.50** Plus $14.95 Fed. Ex. Tax

With F1.9 Lens **$122.50** Plus $18.38 Fed. Ex. Tax

No Scraping—No Cement—No Overlapping —No Soaking

## SPLICEMASTER "16"

Butt-welds any 16MM film electrically! Built-in editing light, aluminum base, steel fittings. Weighs 5 lbs. Measures 9" x 4½" x 4". For use on 110-115 Volts AC, 50-60 Cycle.

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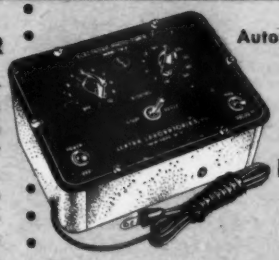
## ABBEY FLASH PRINTER

Just insert negative and contact printing paper, press a button, count the flashes and, bingo, one print or as many as you like, each exactly alike. Uses Steel Die Sunk Masks for the various sizes from postcard down to Rollei (2¼ x 2¼).

**$8.80** Including 3 Masks



Automatic Split Second Timing With Electronics

## LEKTRA ELECTRONIC PHOTO TIMER

(Model TM5)

**$30.60**

From .2 of a second to 60 seconds to fill the most critical photo-timing needs. Can be instantly re-set without touching time selector dial.

## KODAK ABC PHOTO-LAB OUTFIT

Contains the basic photographic materials and equipment needed to begin developing and printing. Outfit includes metal printing box—darkroom lamp, trays, developer, fixing powder, graduate, thermometer, paper, etc.

**$6.93**

Streamlines developing of cut film—preserves valuable chemicals

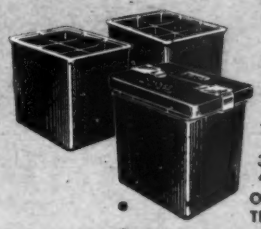
## MORSE DAYLIGHT FILM PROCESSING SYSTEM, No. 507

For black and white and color film.

This developing unit was designed for the advanced amateur and professional photographer—for simplicity in the handling of film and the preservation of chemicals.

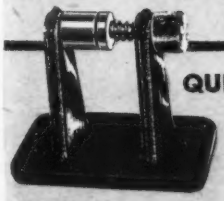
Note these important advantages:

1. Takes cut film up to 5x7 in standard hangers—4x5 and 5x7 both black and white or color.
2. Processing of 12 to 16 at one time.
3. Agitation done in daylight.
4. Even development assured.
5. Thorough washing in from 5 to 10 minutes.
6. Floating cover saves chemicals.
7. Ideal for color processing where poisonous chemicals used.



**$56.93**

Outfit consists of: One light-tight container and cover. Three developing tanks — 2 gal. capacity. Two floating covers.



## QUICKWAY LANTERN SLIDE BINDER

For all sizes from 2" x 2" to standard 3¼" x 4". Solid cast iron base—rubber feet—precision machined aluminum alloy parts, and "sure-grip" vise pads. Attractive blue finish.

**$4.49**

## KRISER FOOT SWITCH

Substantially built of polished aluminum. For contact printing, enlarging and controlling electric current with instant make and break. Silver contacts guaranteed not to arc under heavy load.

**$7.50**

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Here are *all* the chemicals you need to do your own developing. No fuss . . . no bother in preparation—instead quickly and easily prepared solutions . . . wonderful results.

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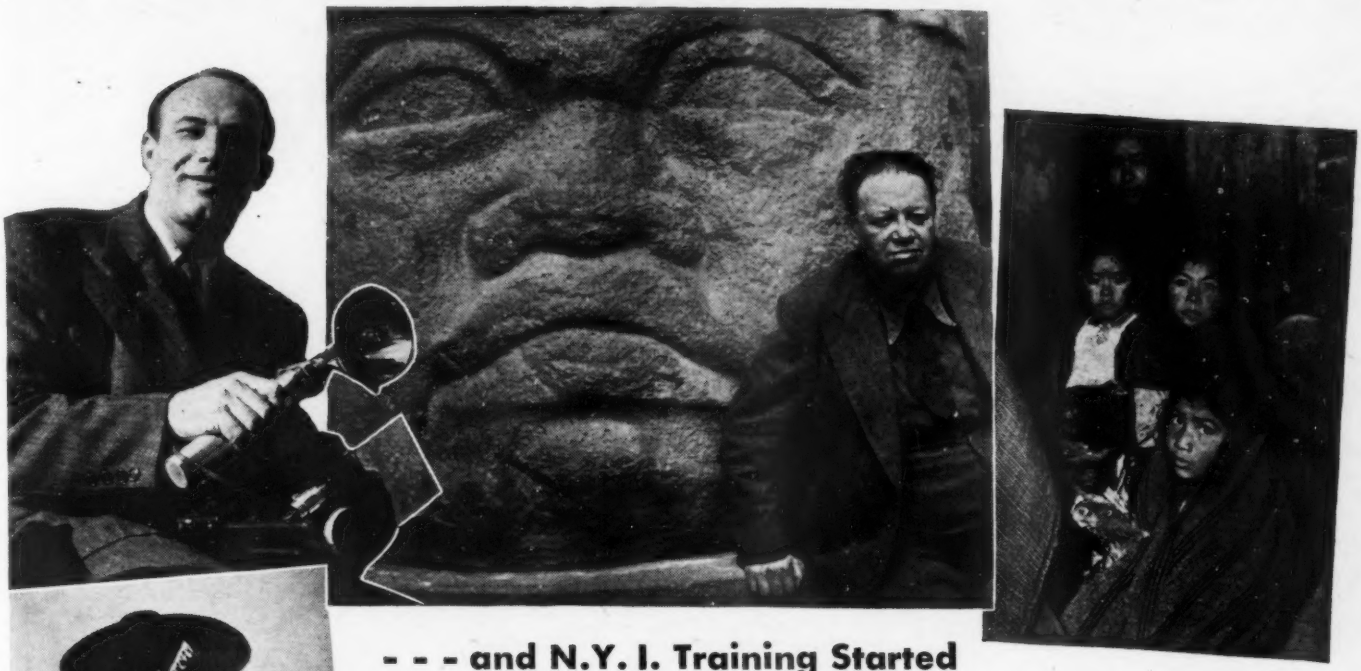
# "I'd Need Six Hands and Feet to Take Care of All the Photographic Work I'm Offered"



## - - - and N.Y. I. Training Started Me on My Road to Success"

by Victor DePalma*

"Just five years ago I was privileged to tell the readers of this magazine how the New York Institute of Photography helped me make the transition from novice to successful professional photographer. When I enrolled all I had was a fascination for photography and the will to learn—N.Y.I. training did the rest. Thanks to the expert, painstaking instruction I received in every phase of photography—I was able to embark upon my career with confidence in my ability to make good.

"My first job was that of a darkroom technician but the sale of a picture to a leading national magazine brought me instant recognition—and a flood of free lance assignments. My work has taken me everywhere—has been thrilling and rewarding beyond my fondest hopes.

"Today, after ten years of free lancing, I have finally settled down in the colorful, beautiful surroundings of Mexico. I started out with one photographic shop and just recently opened a branch store. Believe me, the work is pouring in so fast—I would need six more arms and legs to fill the orders I receive each day.

"As I enjoy a life that's independent, always interesting and financially secure—I can only say as I did five years ago—many thanks to N.Y.I. for the wonderful training that made all this possible."

*From a letter dated Feb. 28, 1947

All photographs by Victor DePalma

### Qualify for Photography for Today and Tomorrow!

### TRAIN AT HOME IN SPARE TIME

The N.Y.I. Success Parade has been going on now for 37 years. Victor DePalma joined it five years ago—and has marched steadily ahead ever since. Will this year see you joining Victor DePalma and the hundreds of other men and women whom N.Y.I. training started on their way to success? N.Y.I. offers you spare time training at home—training that has already qualified thousands for photographic success. Most important of all, they were able to learn expert photography in leisure time—at their convenience, without disturbing their jobs or home life. N.Y.I. courses include Commercial, Advertising, News, Fashion, Industrial, Portrait and COLOR Photography. Also, resident instruction in our N.Y. Studios. Write TODAY for full details.

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# FROM ALL OVER THE WORLD IT'S UNITED

## LETTERS—INQUIRIES—ORDERS FROM ALL OVER THE WORLD PROVE IT'S UNITED FOR VALUE!

### NEW CAMERAS

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|---|---|
| 2¼x3¼ Busch Pressman w/4x5 Wollensak Lens Kalart Range finder, Flash Gun | $169.50 |
| Argoflex 2¼x2¼ f4.5 Lens w/case | 69.63 |
| 35mm Argus C-3, flashgun w/cas | 70.33 |
| Vokar 35mm f2.8 Lens, cpld R.F. | 85.95 |
| Leica IIIc f2, Summitar Coated. | 392.00 |
| Argus A-2 35mm f4.5 Lens w/case | 29.85 |
| Perfex 55 35mm f2.8 Lens, cpld R.F. | 91.00 |
| 4x5 Korona View Dbl. Ext. | 45.00 |
| 5x7 Korona View Dbl. Ext. | 51.30 |
| Hollywood Reflex Coated Lens | 19.95 |
| Univex Uniflash w/flashgun | 8.95 |
| 620 Size Universal Metor | 15.00 |
| Beacon 127 Minicamera w/case. | 12.45 |
| Donald Duck 127 Camera, Reg. 2.95 | 1.95 |
| 2¼x2¼ Voigt Jr. Camera | 17.40 |

### LIKE NEW CAMERAS

| | |
|---|---|
| Perfex 55 f2.8 Wollensak Lens, Cpld. R.F. w/case and flash gun | $ 87.50 |
| Clarus 35 f2.8 Wollensak Lens, Cpld. R.F. w/case | 99.50 |
| Argus C-2 f3.5 Lens, Cpld R.F. | 44.50 |
| Foth Derby f3.5 Lens | 19.50 |
| V.P. Ernemmann f1.8 Lens | 109.00 |
| Kodak Medalist 1 f3.5 Ektar Lens | 189.50 |
| Contax 1 f3.5 C.Z. Tessar | 149.50 |
| Busch Pressman f4.5 Wollensak w/Kalart R.F. | 134.50 |
| 9x12cm. Recommar 33 f4.5 KA Compur Shutter | 79.50 |
| 4x5 Baco View Camera | 59.50 |
| 6½x9cm. Voigt, Bergheil f3.5 Heliar Lens Hugo Meyer R.F. Cpld. | 139.50 |
| Perfex 55 f3.5 Lens | 49.50 |
| Univex Mercury 11 f2.7 Lens | 59.50 |
| Standard Rolleiflex f3.5 C.Z. Tessar Lens | 329.00 |
| Kodak Retina 1 f3.5 K.A. Compur | 64.50 |
| Korelle Reflex Model 11 f2.8 C.Z. Tessar | 205.00 |
| Weltur Cpld. R.F. f2.8 C.Z. Tessar | 149.00 |
| 4x4 Rolleiflex f3.5 C.Z. Tessar. | 129.50 |
| Contax 11 f2 Sonnar Lens | 295.00 |
| Retina 11 f2.8 Xenar Lens w/case | 179.00 |
| Foth Derby R.F. f3.5 | 59.50 |
| 620 Kodak f4.5 K.A. Compur Rapid | 69.50 |
| S.S. Dolly R.F. f2.8 Xenar Compur | 99.50 |
| 6½x9 cm. Ideal f6.3 C.Z. Tessar | 44.50 |
| Robot 1 f2.8 C.Z. Tessar | 129.00 |
| Exacta B f3.5 C.Z. Tessar | 129.00 |
| Rollon 120 Cpld. R.F. f2.8 Anticomar | 109.50 |
| Plaubel Makina Cpld. R.F. f2.9 chrome | 275.00 |
| Super Ikonta D f3.5 Tessar Cpld. R.F. | 159.50 |
| 35mm Jubilette f2.9 Lens | 69.50 |
| 2¼x3¼ Busch Pressman. Box only | 59.50 |
| Minnox Camera | 159.00 |
| Univex Mercury f3.5 Lens | 34.50 |

### STILL AND MOVIE ACCESSORIES

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|---|---|
| Kodak Turn Tilt Tripod Head for Cine and Still Photography | $ 13.25 |
| Graphic Pan Tilt Tripod Head | 17.97 |
| 4x5 Graflex Cut Film Magazine. | 23.30 |
| # 4 Crown Tripods w/head | 27.50 |
| Albert Royal Tripod w/head | 15.52 |
| De Luxe Pan Heads Chrome, Reg. $3.95 | 1.85 |
| De Jur 5-B Exposure Meter w/case reduced to | 14.85 |
| Weston Master 11 Cine or Still Exp. Meter | 29.67 |
| Like new GE DW-58 Exp. Meter. | 20.50 |
| Saymon-Brown Range Finder | 9.75 |
| Cine Kodak Junior Editor w/splicer and rewinds | 10.00 |
| Graphic Tubular View Finder | 8.65 |
| 16mm Electro Splicer | 29.50 |

### STILL CAMERA CASES

All Genuine Leather. Excellent Workmanship. Slip In Type. w/Shoulder Strap.

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|---|---|
| 620 Jiffy | $4.95 |
| 616 Vigilant | 5.50 |
| 616 Monitor | 5.50 |
| 6½x9 cm. Film Pack | 7.00 |
| Weston Master II Meter | 1.95 |
| 620 Vigilant | 5.25 |
| 620 Monitor | 5.25 |
| 9x12cm. Film Pack | 7.75 |
| G. E. Exposure Meter DW 58 | 1.95 |

Eveready Type. w/Shoulder Strap.

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|---|---|
| Retina I, II | $ 7.95 |
| Kodak 35 no R.F. | 6.95 |
| Foth Derby | 4.95 |
| Argus C 2, C 3 | 6.95 |
| Ansco Speed ex | 5.50 |
| Leica II, III D | 9.50 |
| Kodak 35 R.F. | 8.50 |
| National Graflex | 10.55 |
| Bantam f4.5 Camera | 6.50 |
| Argus A, A2, A2 F | 5.25 |
| Mercury II | 6.95 |
| Perfex 55 | 6.95 |
| Brownie Reflex | 2.95 |
| Contax III | 10.50 |
| Ciroflex | 7.00 |
| Dollina II | 6.50 |
| Automatic Rolleiflex | 8.25 |
| Argoflex, Eveready | 7.00 |

### MOVIE SPECIALS

#### 8MM CAMERAS

| | |
|---|---|
| Briskin Magazine f2.5 lens | $114.63 |
| Briskin Magazine f1.9 lens | 140.88 |
| Like new Revere Turret f2.5 lens and 1½" Tele. lens | 128.50 |
| Like new Keystone f2.5 lens | 53.50 |
| New Revere 88 f2.5 lens | 77.50 |
| New Universal Cinemaster II f3.5 lens | 51.90 |
| Bell and Howell Sportster f2.5 lens | 102.65 |

#### 16MM CAMERAS

| | |
|---|---|
| Keystone A-7 f2.5 lens | 74.50 |
| Bolex H-16 Frame counter w/Kodak f1.9 lens and case | 397.50 |
| Like new Cinklox f2.5 lens | 62.50 |

#### 8MM PROJECTORS

| | |
|---|---|
| Revere 85 500W w/case | 127.00 |
| Universal P500 500W w/case | 76.50 |
| De Jur 8mm "1000" 1000W w/case | 174.00 |
| Ampro A-8 750W w/case | 159.00 |
| Kodascope 33 8mm 500W | 70.00 |
| Universal P10 150W like new | 29.50 |

#### 16MM PROJECTORS

| | |
|---|---|
| Like new Vallete 1000W w/case | 194.50 |
| Keystone A-82 750W w/case | 109.00 |
| Bell and Howell 179 Sound | 579.00 |
| Natco 16mm Sound—Like New—Excellent | 385.00 |
| New Victor 40B Sound | 454.00 |
| New Kodascope FS10N Sound | 450.00 |

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**6x6cm Automatic Rolleiflex w/f3.5 Xenar lens, w/carrying case.....$300.00**

**6x6cm Rolleicord II w/f3.5 lens, w/case ..... 165.00**

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All Roll Film Sizes Available in Any Quantity

127.....$0.27 120-620.....$0.32
116 or 616...$0.38 118 or 130...$0.49 122... .60

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|---|---|
| Micro Black & White | 1.00 |
| Micro Color | 1.00 |
| Kodachrome 35 Reg. or Type A | 3.04 |
| Kodachrome 828 Reg. or Type A | 1.66 |

### KODAK BULK FILM

Panatomic X—Plus X—Super XX

27½ Ft....$2.48 50 Ft....$3.96 100 Ft....$7.43

### MOVIE FILM (Kodak)

| 8MM FILM | | 16MM FILM | |
|---|---|---|---|
| Pan or Super X | $2.48 | 100 ft. Super X or XX | $6.60 |
| Kodachrome | 3.76 | 100 ft. Kodachrome | 8.86 |
| Super X Mag. | 3.15 | Super X, XX Magazine | 4.70 |
| Kodachrome Mag. | 4.43 | Kodachrome Magazine. | 5.81 |

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| L.N. Morse M 50. Wringer. Reg. $198.34. Special | $147.50 |
| 15" Bradley Timer | 14.00 |
| Germain Retouching Stand | 10.95 |
| 16x20 White Enamel Trays | 4.09 |
| 14x17 White Enamel Trays | 3.16 |
| 18x24 Chrome Ferrotype Plates | 3.20 |
| 5x 7 Gennert Drying Rack | .98 |
| 18x24 Electric Chrome Plate Print Dryer w/ Heat Control Dial. Regular $37.38. Special | 23.95 |
| De Mornay Budd Drying Cabinet | 87.50 |
| Cesco Deep Hypo Trays | 2.60 |

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### DARKROOM SUPPLIES

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|---|---|
| FR Interval Timer. Minute Timer. | $ 4.45 |
| Gaynes 5x7 Safelight w/2 slides. | 5.81 |
| Darkroom Rubberized Aprons | 1.95 |
| Spot O Matic. Enlarging Timers | 9.35 |
| Albert 11x14 Automatic Easels | 18.62 |
| Albert 11x14 Viceroy Enlarging Easels | 9.20 |
| 6" Chandler Deckled Edge Trimmers | 3.85 |
| 2¼x3¼ Kodak Cut Film Hangers | .99 |
| 9x12cm. Kodak Cut Film Hangers | .99 |
| Abbey Flash Printer | 8.80 |
| Kodak Automatic Tray Siphon | 5.25 |
| 10" Bradley Trimming Board | 4.50 |
| Lott Roto Drum Chrome Dryers 24x29 | 33.65 |
| 4x5 Albert Contact Printers | 15.24 |
| Gross 8x10 Kodak Dry Mounting Tissue | 2.55 |
| Kodak Oil Color Outfit | 3.38 |
| Weston Photographic Thermometer | 5.00 |
| Nikor Double Reel 35mm Tank | 11.85 |
| Nikor Single Reel 35mm Tank | 7.25 |
| Morse 35mm Developing Tank | 24.50 |
| Double Sided Electric Print Dryer. Special | 7.50 |

### ENLARGERS AND ENLARGING LENSES

| | |
|---|---|
| New Elwood, 5x7 SP 2 | $101.97 |
| New Elwood, 8x10, C 2 | 212.80 |
| New Omega D II 4x5 w/ Color Head | 194.80 |
| New Federal # 312. 2¼x3¼ w/f6.3 Lens | 53.00 |
| New Federal # 450. 4x5 w/ f6.3 Lens | 112.50 |
| Like New Omega D II 4x5 Enlarger | 155.00 |
| Like New Sun Ray D 2¼x3¼ Condensors | 59.50 |
| New Federal # 250. w/f4.5 Lens | 71.50 |
| New De Jur Versatile II 2½x 3¼ w/f4.5 lens | 99.50 |
| Like New De Jur Prof. 4x5 w/ Univ. Carrier | 152.50 |
| Like New National Cold Lite 4x5 | 129.00 |
| New Kodak Precision 2¼x3¼ Model A | 116.67 |
| New Kodak Portable 35mm w/ f6.3 Lens | 50.75 |

Lenses. All New

| | |
|---|---|
| 90mm f4.5 Enlarging Lens. Special | 19.50 |
| 127mm f5.6 Enlarging Lens. Special | 29.50 |
| 161mm f4.5 Kodak Projection | 49.20 |
| 105mm f4.5 Kodak Coated Projection | 32.67 |
| 3" f4.5 Kodak Ektar Coated | 42.88 |
| 3½" f4.5 Ilex. Coated | 27.90 |
| 3½" f6.3 Ilex Enlarging | 16.30 |
| 2" f4.5 Schneider Componar | 25.65 |
| 3" f3.5 Schneider Componar | 36.30 |
| 2" f3.5 Schneider Componar | 30.25 |
| 7½" f4.5 Ilex. Paragon | 60.25 |
| 6½" f4.5 Ilex. Paragon | 50.20 |
| 162mm f4.5 Wollensak. Enlarging | 53.20 |
| 135mm f4.5 Wollensak Coated | 46.65 |
| 101mm f4.5 Wollensak Coated | 34.55 |
| 90mm f4.5 Wollensak Coated | 27.90 |
| 5" f6.3 Wollensak Enlarging | 25.53 |
| 2" f4.5 Kodak Ektar Coated | 36.60 |

### ENLARGING AND CONTACT PAPER NOW AVAILABLE

**DEFENDER • KODAK • ANSCO**

ENLARGING

| Size | Weight | Per Dz. | ½ Gr. | Gross |
|---|---|---|---|---|
| 4x5 | S.W. 2 dz. | $0.36 | .... | $ 1.55 |
| 4x5 | D.W. 2 dz. | .45 | .... | 1.94 |
| 5x7 | S.W. | .31 | $1.47 | 2.61 |
| 5x7 | D.W | .40 | 1.85 | 3.28 |
| 8x10 | S.W. | .67 | 3.32 | 5.81 |
| 8x10 | D.W. | .85 | 4.16 | 7.28 |
| 11x14 | S.W. | 1.28 | 6.22 | 11.10 |
| 11x14 | D.W. | 1.56 | 7.77 | 13.87 |

CONTACT—Single Weight Only

| Size | Per 2 Dz. | Per Gr. |
|---|---|---|
| 2½x 3½ | $0.19 | $0.64 |
| 2¾x 4¼ | .24 | .84 |
| 3½x 5¾ | .24 | 1.01 |
| 4 x 5 | .33 | 1.31 |
| | Per Dz. | |
| 5 x 7 | $0.24 | 2.20 |
| 8 x10 | .57 | 4.80 |
| 11 x14 | .98 | .... |
| Post Cards | .40 | 1.57 |

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| Keystone 16mm Cameras | 7.95 |
| Cine Kodak Mag. 8/90 | 6.95 |
| Cine Kodak Model 60 | 6.95 |
| Keystone 8mm Cameras | 5.50 |
| Bell & Howell 8mm Camera | 4.95 |
| Cinemaster II Cameras | 6.95 |

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| Bell & Howell 8mm Cameras | $8.95 |
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| Revere Model 88 | 7.95 |
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# UNITED CAMERA EXCHANGE

## 83 CHAMBERS STREET, NEW YORK 7, N. Y.

# "THE NORWOOD DIRECTOR IS A STEP FORWARD"

## Says Dick Farrell, famed news photographer

### Camera Corner

by DICK FARRELL
(Chief Photographer, Los Angeles Daily News)

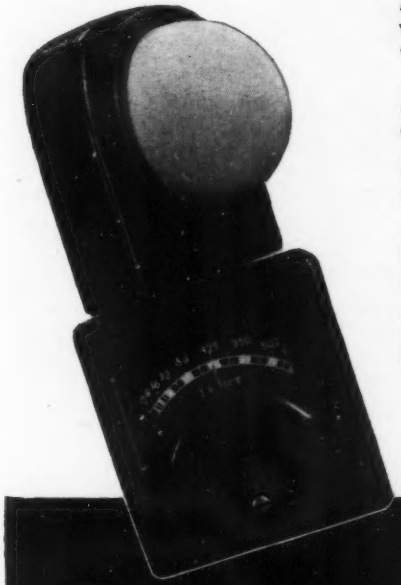
It would be of interest for the professional and the advanced amateur to thoroughly investigate the new Norwood Director Exposure Meter.

This incident light meter measures the strength of your light source without your trying to find the exact area of a scene from which to take a reflected light reading.

I've found that with my Norwood I can consistently light pictures to be so balanced and exposed that I can print the full range of the paper's tone without dodging and with little variation in printing time.

The Norwood Director is as big a step forward in photographic exposure meters as was the first use of the photo-electric cell over the visual extinction meter.

## The Norwood Director Measures Incident Light



**That's the difference between the Norwood and conventional exposure meters. And it's a *big* difference! With the Norwood your exposure readings are always absolutely correct.**

**No more lost shots because of improper exposure or wrong lighting balance. For color film the Norwood is not just another accessory—it is a *necessity*. You'll save time and you'll save film when you use the Norwood.**

**A true 3-way meter, the Norwood Director measures *illumination, contrast* and *brightness*.**

**Have your dealer show you the Norwood Director, or send 50c for fully illustrated booklet explaining theory of incident light.**

**DICK FARRELL, Chief Photographer for Los Angeles Daily News, uses the Norwood Director in photographing Louis Chappel, noted Belgian painter.**

**NORWOOD EXPOSURE METER Director**

**PHOTO RESEARCH CORP. • 15024 DEVONSHIRE STREET • SAN FERNANDO, CALIFORNIA**

# SENSATIONAL WAR BARGAINS *in* LENSES & PRISMS

## ASSEMBLE YOUR OWN BINOCULARS!

*NOTICE! If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.*

**Complete Optics! Complete Metal Parts!**

**Save More than ½ Regular Cost**

### ARMY'S 7 x 50 BINOCULARS

Here's an unusual opportunity to secure a fine set of Binoculars at a substantial saving of money. Offered here are complete sets of Optics and Metal Parts for the Army's M-16 7 x 50 Binoculars (M-16 is not the waterproof model). These components are new and all ready for assembly. We supply full instructions. Limit—1 set of Metal Parts and 1 set of Optics to a customer.

**METAL PARTS**—Set includes all Metal Parts—completely finished—for assembly of 7x50 Binoculars. No machining required. Bodies have been factory hinged and covered. A sturdy Binocular Carrying Case is included with each set of Metal Parts.

**Stock #824-P**—7x50 Metal Parts.....**$35.00 Postpaid**

**OPTICS**—Set includes all Lenses and Prisms you need for assembling 7 x 50 Binoculars. These Optics are in excellent condition—perfect or near perfect—and have new low reflection coating.

**Stock #5102-P**—7 x 50 Optics.....**$25.00 Postpaid**

## ARMY'S 6x30 BINOCULARS!

No Carrying Case with any Sets shown below. (None yet available in Surplus Market.) M-13A1 sets are waterproof model. M-3 sets are not waterproof. Limit—1 Set to a Customer on all Sets shown below.

**COMPLETE OPTICS & METAL PARTS—Model M-13A1, 6 x 30 Binoculars.** Everything you need—ready for assembly. When finished will look like a regular factory job costing $102 to $120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect, all completely finished. No machining required. Bodies factory hinged and covered. Complete assembly instructions included.

**Stock #830-P**.....**$40.00 Postpaid, plus $8.00 tax—Total—$48.00**

**COMPLETE OPTICS & METAL PARTS—Model M-3, 6 x 30 Binoculars.** The Optics in this set are new, perfect or near-perfect. Prisms have new low reflection coating. Factory mounted Eye Piece and Objective Assemblies not coated. Metal Parts are perfect, new, ready for assembly. When finished, this will look like a regular factory job, except a name has been filed off a cover plate. No machining required. Bodies factory hinged and covered.

**Stock #831-P**.....**$35.00 Postpaid, plus $7.00 tax—Total—$42.00**

If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

**METAL PARTS ONLY—Model M-13A1, 6 x 30 Binoculars.** No Optics. Same Metal Parts as described for Stock #830-P.

**Stock #832-P**—6x30 Metal Parts **$25.00 Postpaid**

**METAL PARTS ONLY — Model M-3, 6 x 30 Binoculars.** No Optics. Some machining on these Metal Parts required. Bodies hinged and Prism Shelf holes placed, but you must tap them. Prism Shelves have been machined. Six lead spiral focusing threads have been cut. Some less difficult components you must thread and machine yourself, but all material you need is furnished except body covering material and Optics.

**Stock #833-P**-6x30 Metal Parts **$12.00 Postpaid**

**OPTICS FOR 6 x 30 BINOCULARS** (No Metal Parts). Slight seconds. Cemented but not coated.

**Stock #5123-P**.....**$10.00 Postpaid**

**SAME OPTICS AS ABOVE** (6x30), but coated.

**Stock #5124-P**.....**$12.75 Postpaid**

**Optics and Metal Parts are Available for Monoculars (½ a Binocular). For Complete Details, Write for Bulletin #14-P.**

**ALL ITEMS Finely Ground and Polished, but Some Have Slightly Chipped Edges Which We Guarantee Will Not Interfere with their Use.**

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**Telescopes, Magnifiers, Photographic Gadgets and Hundreds of Experiments with these Low Cost Lenses.**

**To Translate Millimeter measurements: 25.4 mm. equals one inch.**

**23 POWER PRISM SPOTTING TELESCOPE SET**—Optics consist of perfect Achromatic Objective with dia. of 64 mm. and 20-inch F.L. (not a War Surplus item), an Eye Achromat, Field Lens and Prisms from 6x30 Binocular. These are slight seconds. All low reflection coated except Objective. Half a covered 6x30 Binocular Body, all parts for Eye-Piece end and Prism Shelf section are supplied. You must furnish an extension tube and any parts needed to mount the Objective Lens.

**Stock No. 5127-P**.....**$21.00 Postpaid**

**MOUNTED PROJECTING LENS SYSTEM.** F.L. 91.44 mm. (just right for 35mm. Projectors). Speed of F 1.9. Outside dia. of mount at one end 60 mm. Length of mount 64 mm.

**Stock No. 4033-P**.....**$3.00 Postpaid**

**MOUNT FOR ABOVE PROJECTING LENS SYSTEM.**

**Stock No. 715-P**.....**$1.50 Postpaid**

**SCHMIDT OPTICAL SYSTEM.** Black plastic body, size 3¹⁵⁄₁₆" by 5¼". F.L. 2.4" . . . with amazing speed of F 0.9. Used in Navy's Infra-Red Sniperscope and Signalling Units. Govt. cost $134. Limit—1 to a customer.

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**CONDENSING LENSES for 35 mm Projectors and Enlargers.** Consists of set of 2 Lenses—diam. 2⅜", F.L. 3" each.

**Stock #1077-P**.....**$2.00 Postpaid**

**MOUNTED KELLNER TELESCOPE EYE PIECE**—Perfect, coated, in Ordnance sealed boxes. F.L. 1¾ inches. Outside dia. of steel mount 40 mm.

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**OPTICAL BENCH KIT**—(Not a War Surplus Item.) Everything you need, including four Lens Holders for checking Focal Lengths and setting up Lens Systems

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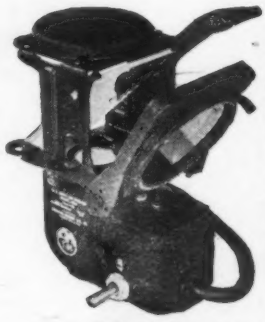
**With Polarizing Variable Density Attachment**



Can be used as Slide Viewer, or take it apart and you can get Polarizing Variable Density Attachment. Mangin Concave Mirror, Reflector Plate, Metal Reticle, Window, Lamp Housing, Ring and Bead Sight. The Polarizing attachment alone is worth many times the price of entire unit. Consists of 2 Polarizing Filters mounted with small handle which rotates one around the other. May be used in Photography, Research, Experiments, as Light Dimmer, etc.

**Stock #908-P**
**$5.00 Postpaid**

**Same Unit Without Polarizing Attachment**

**Stock #916-P**.....**$2.50 Postpaid**

**Set #1-P—"Our Advertising Special"—15 lenses for $1.60 Postpaid,** plus 10-page idea booklet. For copying, ULTRA CLOSE-UP SHOTS, macrophotography, experimental optics, magnifying and for making a two power f/16 Telephoto Lens, "Dummy Camera," Kodachrome Viewer, DETACHABLE REFLEX VIEWFINDER for 35 mm. cameras, stereoscopic viewer, ground glass and enlarging focusing aids, TELESCOPES, low power Microscopes and for many other uses.

**NEW 50-PAGE IDEA BOOK "FUN WITH CHIPPED EDGE LENSES"**
Contains wide variety of projects and fully covers the fascinating uses of all Lenses in sets listed above . . . only **$1.00 Postpaid.**

**35 MM. KODACHROME PROJECTING LENS SET**—Consists of 2 Achromatic Lenses for projecting, plus 2 Condensing Lenses and piece of Heat Absorbing Glass with directions.

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90-45-45 deg. 5¾" long, 2⅛" wide, finely ground and polished.

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**Stock #3100-P**—Silvered Prism (Second) .....**1.00 Postpaid**

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**We have literally millions of war surplus lenses and prisms for sale at bargain prices. Write for catalog "P"—sent free!**

**BATTERY COMMANDER'S PERISCOPE**—With Tripod—6 Power Instrument. Excellent condition. Length 27½ inches—diam. 1½ inches. Cost U. S. Govt. approximately $175.00.

**Stock #717-P**.....**$20.00 F.O.B. Audubon**

**POLARIZING VARIABLE DENSITY ATTACHMENT FOR 7x50 BINOCULARS**—An amazingly effective unit for controlling amount of light reaching your eyes. Cuts down glare in sky and overwater observations. Easily snapped on and off over the eye cups of American-made 7x50 Binoculars. Govt. cost $8.30 each.

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**BOMBER SIGHTING STATION**—A double end Periscope Type Instrument of highest precision. Brand new and in perfect condition. 6 ft. tall, shipping wt. 360 lbs. Orig. cost $9,850. Consists of numerous Lenses, Prisms, Mirrors, Gears, Motors, Metal Parts and Electrical Gadgets.

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**2½" DIA. ACHROMATIC TELESCOPE OBJECTIVE**—F.L. 20 inches. (Not a war surplus item.) The Govt. used very few long focus Objective Lenses so we had these made for you. First class lens suitable for Spotting Scopes, Terrestrial Telescopes, etc. Not coated.

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**16 MM. PROJECTOR CONDENSING LENSES**—Consists of two Condensing Lenses with combined F.L. of one inch.

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Filter material is cemented between glass. All ⅜" thick.

| Stock No. | Color | Diam. | Price |
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USES: For large camera filters, for large size spotlights, for darkroom lights (spectroscopically tested), for interior decorating, for display tray in home or store.

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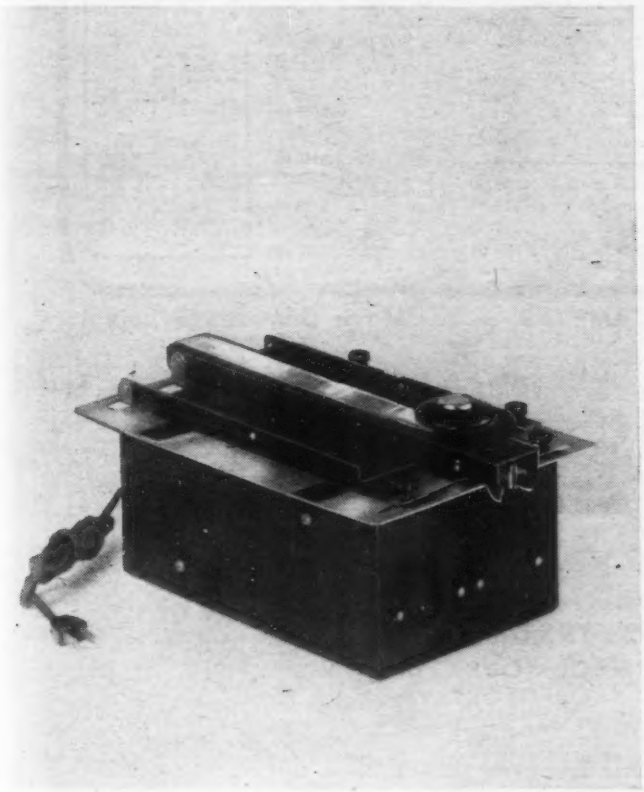

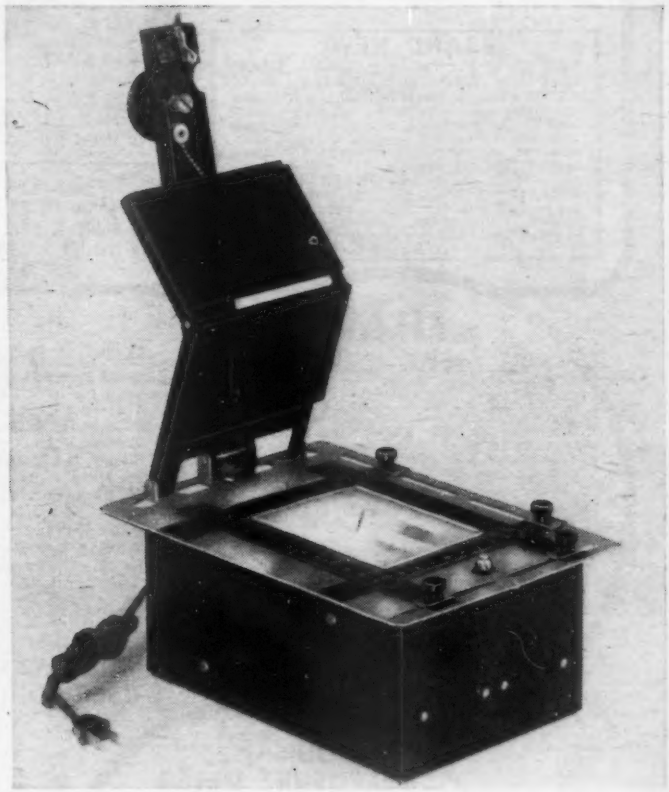

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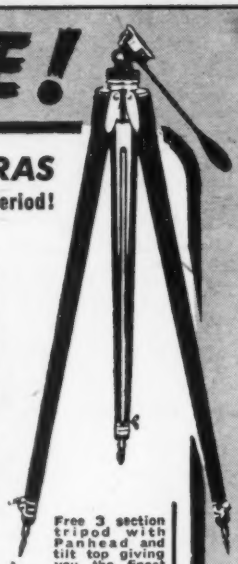

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Standard Leica, F 3.5 Elmar & Case.....$75.00

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**ROLLEICORD II**—A 2¼ x 2¼ twin lens reflex camera with f3.5 Triotar Lens in Compur Shutter. Latest Model, Self-erecting hood, and Genuine Leather Carrying Case.
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Free 3 section tripod with Panhead and tilt top giving you the finest accessory combination to obtain maximum results with the camera you select. Designed especially for any miniature, portable camera of your choice. Value $13.50. Yours Free with each Leica, Contax, Rolleiflex, and Ikonta purchased. Take advantage of this friend-winning introductory offer right NOW!

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Ansco Supreme, Ultra Speed, each.....65c
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| Argoflex F 4.5, CC 120 size, coated..... | 69.63 |
| Ciroflex F 3.5, Alphex Shutter, CC..... | 73.50 |
| 120 Monte Carlo Folding F 4.5..... | 45.40 |
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| Kodak Reflex, 120, F 3.5, case..... | 120.42 |
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### ALLOWANCE FOR YOUR USED SOUND PROJECTOR!

YOUR USED 16MM SOUND PROJECTOR IS WORTH FROM 60 to 75% OF ITS **ORIGINAL LIST PRICE** IN TRADE AGAINST ANY NEW MODEL LISTED HERE. Take advantage of this **MINIFILM** Special NOW. WRITE US FOR EXACT QUOTATION ON YOUR USED MACHINE.

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### TOWARDS A NEW ONE!

Minifilm will allow you $7. or more on any exposure meter you have regardless of make, towards purchase of any of these new photo-electric exposure meters. Why risk using a worn or possibly defective exposure meter when you can have one that is perfect and brand new at this saving.

**Weston Master II & Case.$31.67**
**GE-DW 58 & Case....$28.95**
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| Keystone 16mm A 7, F 2.5..... | 74.50 |
| Keystone 8mm, K8, F 1.9..... | 91.50 |
| Bell & Howell 8mm, Sportser, F 2.5... | 102.61 |
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| Cinemaster II, F 2.5 Woll ..... | 66.65 |
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| 13. 8mm Revere 88, Everready..... | 7.75 |
| 14. 8mm Revere 88, Holster..... | 4.60 |
| 15. 8mm Kodak 20 & 25 Holster... | 6.00 |
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| Top Grain Gen. Leather gadget bag, holds all size Graphics up to 4 x 5, and accessories, Regular Price $24.50 ..... | 19.00 |

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developing
to
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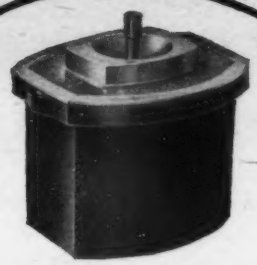


**FEDCO DE LUXE SHEET FILM TANK**

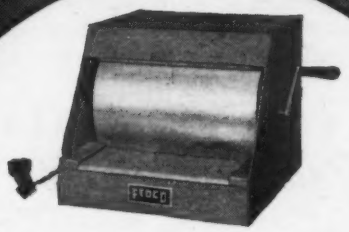
Takes cut sheet and film pack from 2¼" x 3¼" to 4" x 5". Reel can be inserted in either position, and locks positively for all sizes. Central pouring opening with agitation rod and thermometer well. Pouring lips on either end for emptying. Foolproof loading fixture makes loading easy.

**FEDCO ADJUSTABLE ROLL FILM TANK**

Accommodates all popular roll film sizes from 35mm to #116. Made of acid-resisting plastic, with spiral feed reel and positive locking cover. May be operated in daylight.

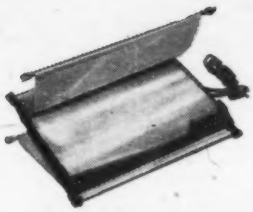
**FEDCO SHEET FILM TANK**

Takes cut sheet and film pack 2¼" x 3¼" and 6.5 x 9 cm.



**FEDCO Electric-Motor DRUM PRINT DRYER**

Electric motor turns the drum continuously, saves time and labor, dries prints perfectly in just one revolution. Drum measures 14" x 39". Occupies a space only 18 inches square x 15 inches high. The chrome surfaced drum is heated by an inside electric heating element. 110 or 220 volts, AC or DC.



**FEDCO TWIN PRINT DRYER (model 200)**

Each drying surface is 11½" x 15". Takes eight 5" x 7" or two 11" x 14" prints. Polished aluminum drying surface. Unique heating element for fast, even drying. Tension device keeps ferrotype plates and prints securely in place. 200 watts, AC or DC.

SUPER TWIN MODEL 300; has two 16½ x 20½ surfaces.

FEDCO SINGLE PRINT DRYER MODEL 100; 11½" x 15" polished aluminum drying surface. 100 watts, AC or DC.

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## TWINLENZ VIEWER
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- You won't believe the difference until you try it.
- Using a new arrangement of optical elements, the Twinlenz Viewer gives a startling 3 dimensional effect with the use of only one picture.
- Holds any 2 x 2" slide, including Bantam size. Cannot cut corners.
- Dome shaped diffusing screen gathers light from all directions.
- Ejection lever for easy removal of slides.
- All optical elements can be cleaned when necessary.

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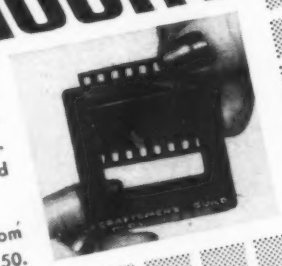
The modern way to mount films without fuss or muss. 2 x 2" slide mounts in handsome, efficient, durable, one-piece, non-warping plastic. Film slips in or out quickly—but is held in place firmly. 3 sizes—35mm double frame, single frame, and Bantam size.

Transparent plastic covering protects film from finger marks, scratches and dust. 50 in box, $2.50.



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# and for the Kids!

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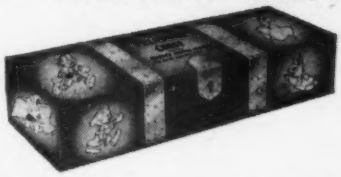
## Walt Disney TREASURE CHEST



Contains Mickey Mouse Viewer and four Disney Feature Stories — Snow White, Bambi, Dumbo, and Pinocchio. Each feature film story condensed into four 16mm film strips in full color. 64 of the most thrillingly important scenes in each Disney story, reproduced from the original master films. Shown in all the exquisite beauty, artistry and charm for which Disney productions have become world renowned.

**$4.75**

**OR**

Individual Feature Length Stories. Your choice of Bambi, Snow White, Pinocchio, or Dumbo. Each story — 64 pictures

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## 13 FILM STRIPS

1. Furnished with Viewer
2. Three Little Pigs
3. The Practical Pig
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Contains a Mickey Mouse Viewer and the above 13 different film strips. All for

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## A Mickey Mouse Viewer

and No. 1 Film Strip

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# VICTOR Single-Solution Intensifier

***Builds up Thin, Underdeveloped Negatives to Proper Density***
***Makes Good Printers of Otherwise Worthless Negatives!***

**• NO DARKROOM REQUIRED •**

Typical example of Intensifying with Victor. Print at left is from negative before intensifying. Print at right is from same negative after intensifying 1½ minutes in Victor. Same paper and printing time used for each print.

*No. 53 Size Makes 16 Oz. of Solution.*

## Inexpensive, Long-lasting

Victor Intensifier is so inexpensive and simple to use that no camera owner should be without it. Even if you don't develop your own films, you can use it to build up those disappointing, flat and useless negatives that now give you only gray, lifeless prints.

To use Victor: simply dissolve the contents of the tube or bottle in the amount of water indicated on the label. Let stand to settle and then pour off clear liquid to use. No other solution needed! Keeps indefinitely although used over and over again.

The negative image builds up in from 15 to 60 seconds after immersion in the solution. You can stop intensification at any time by removing the negative and washing it in running water. When dry it can be used to make prints like the rest of your negatives.

Complete instructions are printed on the label, including the method used by many to fine-grain develop films with Victor Intensifier! Try it. Thousands have used it for years.

### *Available in Four Sizes*

Victor Intensifier is packed in No. 51 and No. 52 tubes, making 4 and 8 ounces of solution respectively; and in the No. 53 size bottle illustrated and No. 54 size making 1 gal.

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| No. 51 | $0.25 |
| No. 52 | 0.45 |
| No. 53 | 0.85 |
| No. 54 | 6.35 |

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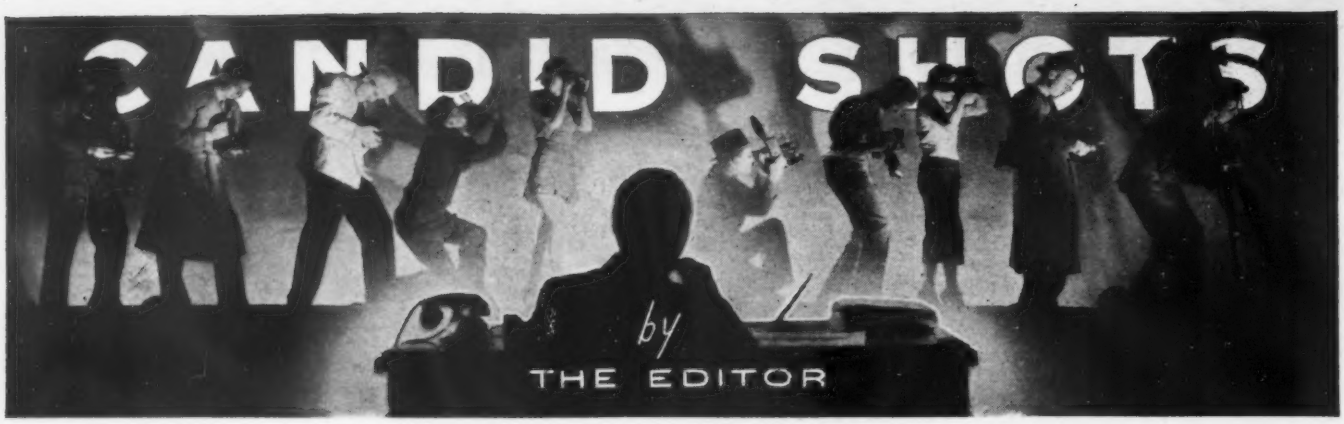


WE HAVE said many times before that photography is no longer seasonal. It is evident that more and more camera owners are making their hobby a year-around affair. Whereas in the early days of amateur photography the limitations of film and camera equipment confined picture taking to sunny summer days, modern emulsions, fast lenses, and fine lighting equipment have made picture taking possible every day of the year, indoors and outdoors, day and night.

There are countless amateurs whose love for taking pictures has led them outdoors in winter to record the wonders wrought by Nature in snow and ice. Others have kept their equipment busy in the home studio, working on portraits, still life, tabletops, and photograms. Continuous effort throughout the year keeps the picture-minded hobbyist ever alert to the fundamentals of his craft, just as the concert pianist keeps his technique at par by practicing his scales and exercises daily. The effect of year-around photography is evident. More amateurs today are producing good pictures and technically better prints than ever before in the history of the hobby. This is evident in the current exhibitions and picture annuals. Even the lowly snapshot reflects, in a small way, a greater awareness of picture-taking technique as odd-angle and filtered shots become more numerous. Photography has indeed become the great American folk art.

THERE are, of course, thousands of cameras which were tucked away after last year's vacation and which will be mustered back into service as warm spring days start to turn the earth green again. The camera owner who confines his shooting to summertime either through lack of incentive or lack of time may find his technique a little rusty or his picture sense dulled through inactivity. To him we respectfully submit these few helpful reminders:

There's always a best place from which to photograph every view. Try to find it before you snap the shutter.

Lighting makes the picture and is therefore important. Shoot your scene at the time of day when it appears at its best.

Be sure your equipment is in working order. Start the season by dusting the camera inside and out, and clean the lens and filters carefully with lens tissue.

Use a tripod whenever possible, especially when shooting with shutter speeds less than 1/100 second. This avoids camera movement and insures sharper negatives.

Remember the few basic rules for making good pictures, but don't be afraid to break a rule in the interest of a better shot.

OUR visitor-of-the-month was Karl Gullers from Stockholm, Sweden, who thinks nothing of flying to America on a photo assignment. As Sweden's most capable photo-journalist, Karl speaks as fluently with his camera as most of us do orally. He spent several hours with us in selecting the illustrations for his forthcoming picture book, "Sweden," and in laying out the pages. One of the things about Karl that amazes us is his ability to judge correct exposure under almost any condition. Putting him to the test one afternoon we pointed out several scenes and setups at random and asked him the exposure. Looking each situation over for just a second or two he would come right back with an answer such as, "Shoot it at *f* 8, 1/100 second." And sure enough, a check with our trusty meter proved that he was "right on the button." Must be something like having perfect pitch.

DID you know that the United Nations has a huge photographic setup and a staff of cameramen to take the many pictures which will be required as an important part of its work? Bruce Downes and Walter Steinhard went to headquarters and got the first-hand story and pictures for readers of POPULAR PHOTOGRAPHY. It appears in this issue, page 44. Another story you will enjoy is "Camera Over the Pacific," by Joe Rosenthal of Iwo Jima fame, who tells how he did a picture assignment for the recent book, "Operation Lifeline," which covers the activities of the Naval Air Transport Service.

Movie makers will find on page 117 another of Harris Tuttle's instructive articles. This one is devoted to ciné lenses and tells how and when to use the normal, wide-angle, and telephoto objectives.

THANKS to our many good friends for their kind comments and best wishes on the occasion of our Tenth Anniversary last month. We're sorry that we have not been able to acknowledge each letter with an individual reply. But we want everyone to know that our appreciation is none-the-less sincere, and that we hope to do even bigger and better things for amateur photography during our second decade.

*Frank Fenner, Jr.*

Popular Photography — Frank Adams

"Does it annoy you to have anybody watch you work?"

# MEMO TO Camera Fans U.S.A.

**WHAT A JUNE, WHAT A SUMMER THIS SHOULD BE!**

**Now, you can get the new cameras, enlargers and accessories you've had your heart set on for so many years.**

**And you can get these items from us at SUBSTANTIAL SAVINGS. We invite you to *shop and compare!* Prepare now for a tremendous year of fun in photography . . . ORDER TODAY. We'll take care of your order the minute it arrives!**

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| Kodak 620 Flash Brownie, Flash Holder | 9.81 |
| Synchro Brownie Reflex, Flash Holder | 12.66 |
| Fed Flash Camera with Flash Gun | 11.09 |
| Ansco 620 Pioneer with Flash Holder | 8.90 |
| Jiffy Kodak 620 Folding Camera | 12.12 |
| Ansco Clipper 616 Camera | 9.95 |
| Kodak Vigilant 620 Jr. Kodet Lens | 15.01 |
| Kodak Vigilant 620 Jr. Bimat Lens | 18.47 |
| Kodak Vigilant 620 f 6.3 Lens | 28.28 |
| Universal Meteor 2 ¼x2 ¼ Folding | 15.00 |
| Ansco Speedex f 4.5 2 ¼x2 ¼ Folding | 45.00 |
| Kodak Bantam f 4.5 Special Lens | 40.40 |
| Kodak 35 f 4.5 Flash Diomatic Shutter | 43.87 |
| Kodak 35 f 3.5 Coupled Rangefinder | 80.03 |
| Argus C 3 f 3.5 Coupled Range., Flash Gun | 61.33 |
| Argoflex Reflex f 4.5, Field Case | 69.63 |
| Kodak Reflex f 3.5, Field Case | 120.42 |
| Kodak Medalist II Ektar f 3.5 | 262.50 |
| Flash Gun for Mercury II, Meteor | 7.20 |
| Kalart Compac Flash Gun | 8.95 |

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| 47.50 | Kodak 2A—150 Watt Coated Lens | 36.50 |
| 40.00 | Spencer MK 100 with Case | 25.50 |
| 45.00 | Spencer MK 150 with Case | 31.00 |
| 65.00 | Spencer MK 200 with Case | 44.00 |
| 66.00 | T.D.C. 300 Watt with Case | 45.80 |
| 70.20 | Ampro 300 Watt with Case | 49.20 |
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| Skan Exposure Meter and Case | $14.85 |
| De Jur 6 A Exposure Meter, Case | 16.00 |
| G.E. D W 58 A.S.A. Ratings, Case | 27.95 |
| Weston Master Exposure Meter | 29.67 |
| Kodak's "This is Photography" | 2.00 |

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Save $28.00 on Complete 8mm Movie Outfit
Revere 88 f 2.5 Coated Lens and Case.. $83.00
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Projector Case. $12.00 Craig Jr. Splicer. $4.50
30x40 Screen. $10.00 8mm Movie Chest $3.50
Total List.... $213.00 Special..... $185.00

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| Cine Kodak 8mm Model 25 f 2.7 Coated | $58.33 |
| Kodak Kodascope 833—500 W. f 2 Coated | 70.00 |
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Revere 8mm Turret f 2.8 Bausch & Lomb Coated Lens and 1 ½" Telephoto Like New.... $119.00

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| De Jur 8mm 1000 Watt Projector | 159.00 |
| Bell and Howell Sportster | 102.61 |
| Natco Sound Projector | 479.00 |
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| Craig Jr. Splicer for 8 and 16mm | 4.05 |
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| Haynes Photometer-Densitometer J3 | 8.45 |
| Albert Viceroy 11x14 Enlarging Easel | 8.90 |
| Arel 11x14 Circular Print Washer | 10.95 |
| Kodak Photo Lab Outfit with Print Box | 7.43 |
| Kodak Dark Room Lamp | 3.85 |
| Yankee Adj. Roll Film Dev. Tank | 3.19 |
| Kodak Projection Print Scale | 1.34 |
| Kriser 1000 Watt Foot Switch | 5.69 |
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| Vokar Film Tank Agitator | 5.45 |
| Fodeco Viewer Retouching Desk | 13.05 |

## Enlargers

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| Photosphere 2 ¼x3 ¼ f 6.3 Ilex | $ 29.75 |
| Federal 312 2 ¼x3 ¼ f 6.3 | 53.00 |
| Sunray 2 ¼x3 ¼ with 3 ½" Color Stigmat | 75.00 |
| Kodak Precision 2 ¼x3 ¼ Less Lens | 116.67 |
| De Jur 3 ¼x4 ¼ with f 4.5 Coated | 99.00 |
| Federal 4x5, 5 ½" f 6.3, Condensers | 137.25 |
| Omega D II 4x5 with Color Head | 194.80 |
| Kodak Precision 4x5, Less Lens | 157.50 |

## EYE-OPENER BUYS

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| Takco Duplex Print Dryer | $ 5.95 |
| Dark Room Safelite with Two Filters | 1.59 |
| 12-inch Bradley Trimmer | 6.00 |
| Royaltone All Metal 4x5 Printer | 7.95 |

Chandler All Metal Trimmers
6" Jr. Model.. $1.59 6" D'kle Edge. $3.15
6" M'ter Mod. 2.29 10" D'kle Edge 7.49

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| 35mm Cartridges for the Robot II | $ 2.65 |
| 9x12 CM Film Pack Adapters | 5.65 |
| 3 ¼x4 ¼ Film Pack Adapters | 4.95 |
| Arcap 6x9 Double Film Holders | 3.60 |
| 2 ¼x3 ¼ Film Sheaths | .19 |

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Complete Color and Retouching Kit.... 4.95

Studio Folders—Finest Quality, White on Cream, Vertical or Horizontal.

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| 5x 7 | $1.70 | $3.40 |
| 8x10 | 2.10 | 4.20 |

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| 16mm 400 Foot Kodak Reels | $ .60 |
| 16mm 400 Foot Metal Cans.....6 for | .98 |
| 16mm Movie Chest—12 Reels and Cans. | 3.95 |
| 8mm 200 Foot Metal Reel and Can | .59 |
| 8mm Movie Chest—12 Reels | 3.15 |
| Hunter Reflectors for All Flash Guns | 5.80 |

Boes 35mm Daylight Film Loader... $7.95
12 35mm Film Cartridges Free with Above.

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| Nu Ace Mounting Corners...12 pks. for | .98 |
| Glassine Negative Preservers per 100 | |
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| 11x14 Enamel Trays | 1.95 |
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| Testrite All Metal Dark Room Outfit | 6.48 |
| Keystone Pictograph Opaque Projector | 15.29 |
| Milo Lens Brush, 90¢; Two Print Tongs | .29 |
| Ross Optical Lens Tissue | .30 |
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| All Metal Slide File—200 Capacity | 2.69 |

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Academy Set..... 3.75
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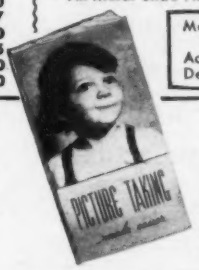


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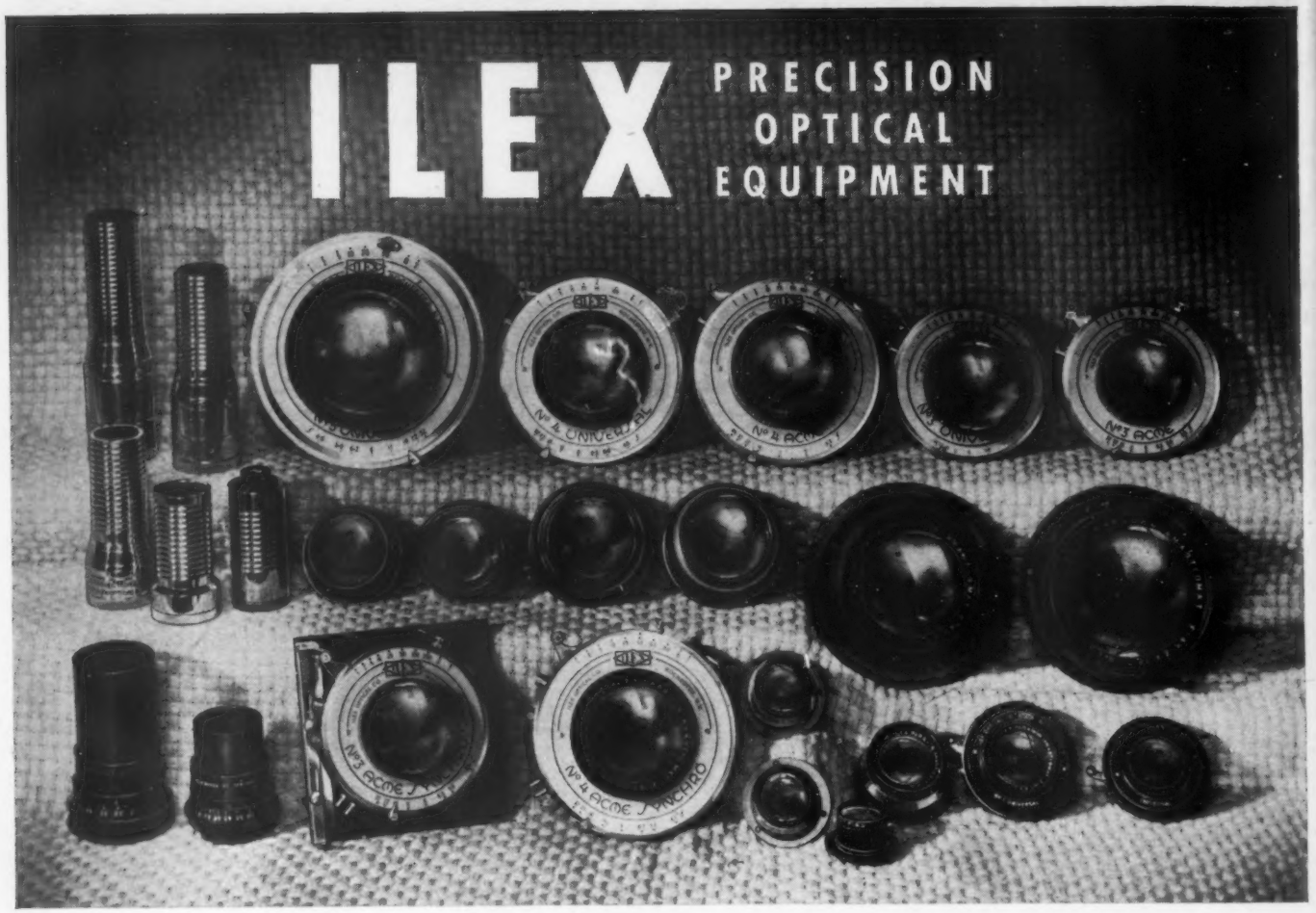


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**INSTALLATION . . . . . $3.00**

(All prices complete including Federal Tax)

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# KALART

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UN Photo by Karl Berggrav

**Photography** covers the United Nations General Assembly, and newsmen crowd in all shots they can before the gavel signals session opening. Use of flashbulbs is prohibited during sessions, but photographs may be made from photo booths (see below) using the existing fluorescent lighting.

# PHOTOGRAPHY at the *United Nations*

By BRUCE DOWNES

Photographs by Walter Steinhard and UN photographers

**Photo** and television booths at General Assembly in Flushing, N. Y., from which photographers may work with overhead room lighting. Note newsmen's Big Berthas (Graflexes equipped with telephoto lenses) for "closeup" shots at long distance. NBC television cameras can be seen at right.

UN Photo by Karl Berggrav

**United Nations** staff photographers cover all activities, from big events to routine record assignments. Here Al Fox, chief of the United Nations photographic staff, makes a pre-session photograph of Mrs. Franklin D. Roosevelt, chairman of the Commission on Human Rights, and Dr. C. P. Chang, Chinese representative. Basic UN photo staff includes four still photographers, two movie cameramen, four darkroom technicians. World dissemination of information is augmented by newsreel and photo syndicates.

**Kari Berggrav**, of Norway, one of four official UN still photographers, shoots a typical luncheon group in a UN cafeteria, made up of young men and women from Norway, India, Armenia, China, United Nations, Denmark, and Africa's Gold Coast.

**Maria Bordy**, of Soviet Russia, another official UN photographer, makes a portrait of Jean Benoit-Levy, noted French film producer-director, who is director of the UN Division of Films and Visual Information.

**Exterior view** of United Nations Secretariat at Lake Success, L. I., by Maria Bordy, shows part of 55 national flags forming oval at entrance to the huge structure once occupied by Sperry Gyroscope Co.

## *Back from the wars, the camera pitches in hopefully on the heroic task of recording new world effort to establish lasting peace*

THEY'RE TURNING gunsights into plowshares on Long Island these days. In the big, sprawling Sperry Gyroscope plant at Lake Success where not long ago the machines droned and screamed in the labor of foaling instruments of war, a new crew, drawn from 45 nations, is hard at work forging the production machinery of peace. It is an operation sparked by the hope of all the common people of the world. The United Nations Secretariat, it is called, and it is manned by close to three thousand earnest, not-too-well paid men and women, who believe that the nations of a shrinking planet *can* cooperate to destroy the hibernating chrysalis of war.

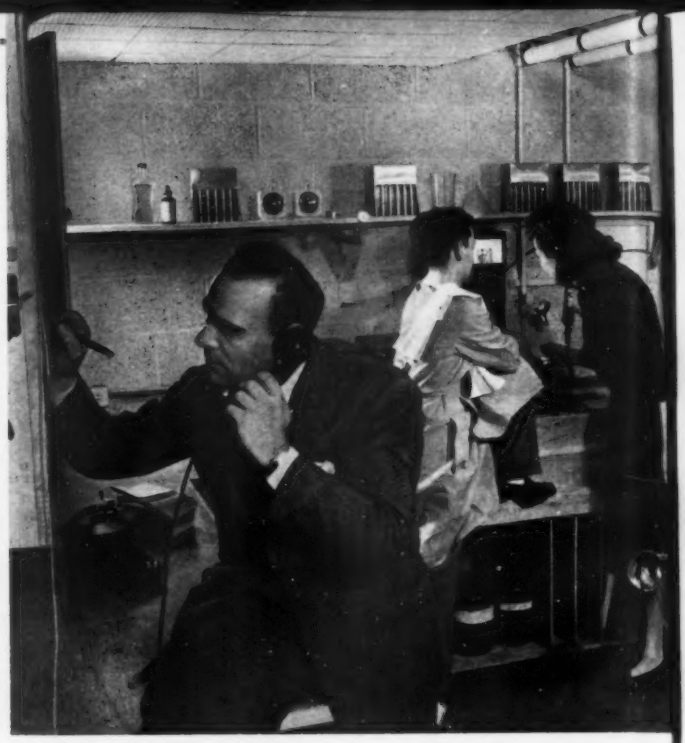
However forlorn this hope may seem in the light of present bickering in the General Assembly and Security Council, which sounds frighteningly like echoes of Versailles, the United Nations is at least underway. The structure has been erected and the Secretariat provides the functioning machinery of a complex world organization. The problems, of course, are stupendous, not the least of them being the enormously difficult task of letting the people of the world know what is going on at UN.

Close to two hundred men and women at Lake Success, massed under the Department of Public Information, are charged with the job of disseminating UN information throughout the world. Every avenue of communication is used and it is not surprising, in view of the universality of the language of pictures, that an entire department, called the Films and Visual Information Section, is devoted to photography. This division employs 37 people and is directed by Jean Benoit-Levy, the distinguished French film producer-director.

Basically, photographic and motion picture coverage of UN activities is accomplished by four staff photographers, one sound and one silent motion picture cameraman, and four darkroom technicians. This constitutes the resident machinery for the production of original pictures, which are distributed through a variety of media, including documentary film strips (which are created by staff technicians), publications, a press picture and mat service, posters, and other graphic media.

But the Films and Visual Information

**Print room** houses an 8x10 contact printer and three enlargers. In foreground Jorgen Grinde, darkroom chief (right), talks with Technician Allison Kubiak. Edward Silverman works with Elwood enlarger (rear) while John Henry James makes contact prints.



**UN darkrooms** are spacious and air-conditioned—as is this processing room. At right Silverman, who does most of the processing, shows Miss Berggrav one of her developed negatives. Al Fox, photographic crew boss, is in foreground at phone.

Division does not stop there. If worldwide dissemination of information is to be accomplished it cannot be done without the help of newsreels, press service, photo syndicates, and newspapers, whose cooperation is imperative if the world is to know what the United Nations is doing.

So far as facilities for photographic coverage are concerned the Secretariat has left little undone. The darkrooms are of ample size and efficiently equipped, the large well-planned council and conference rooms and the General Assembly in Flushing are equipped with photo booths for shooting during sessions. Good fluorescent lighting, including special batteries of 1,000-watt spotlights for motion picture cameramen, has been provided, and a lounge, with lockers, has been set aside for the exclusive use of visiting photographers.

The inevitable protocol is, of course, a minor stumbling block. Diplomats are not unanimously aware of the importance of photography, and when it is realized that UN delegates are drawn from 55 nations, it is easy enough to understand why the red carpet is not always spread out for men and women who earn their living with cameras. Photography gained official status under the wing of the U. S. State Department at the San Francisco Conference in 1945, but that historic event was so blasted with flashbulbs and photographic pandemonium that when in November, 1945, the Preparatory Commission in London began drawing up regulations for the Department of Public Information there were enough officials present with long memories who demanded that photographers be banned from council and assembly rooms during sessions.

After wrangling for several weeks a compromise was finally reached and rules were agreed upon to allow photographers to make flash shots in Assembly and Council rooms *before* sessions officially began. It was decided that photographs could be made during sessions from the photo booths, *but without the aid of flashbulbs*. As a general rule these regulations have been adhered to ever since, although there are exceptions when on very special occasions the chairman grants his approval. These rules still gripe newsmen covering UN for the first time, although the regulars have become resigned to the restrictions, largely through the good offices of Mrs. Audrey Langstan, photo liaison officer, who had a great deal to do with setting up UN's still photo section. It was she who planned the photography unit and designed the booths, darkrooms, and other facilities.

All arrangements for photographic activities are made through Mrs. Langstan and her assistant, Gladys Wienick, whose job it is deftly to maneuver the hard-boiled press photographers through the maze of official red tape inevitable in organizations of this kind and size. Although most delegates and officials are cooperative there are many occasions where skillful liaison service is essential to bring impatient photographers and unbending diplomats together on a reasonable working basis.

**Documentation** of secretariat activities is part of UN staff photographers' job as this typical multiple flash shot of postal section messengers working on mail and documents distribution shows. Photo made by Kari Berggrav.

**Interior** of one of the photo booths shows still and motion picture photographers shooting a session of the Commission on Human Rights. Facilities for photographic coverage are near-ideal. Excellent lighting, including banks of 1,000-watt spots for motion picture coverage, are provided. Lounge and lockers are available for visiting cameramen.

**Good use** is being made of the film-strip method of visual education. Jerome Oberwager, film strip editor, creates strip script, working with photographs, many of them made by staff photographers.

**When pictures** finally are chosen, they are dry-mounted (on a thermostatically-controlled electric mounting press) by Mrs. Marilyn Bailey. They are then arranged in proper sequence (see below).

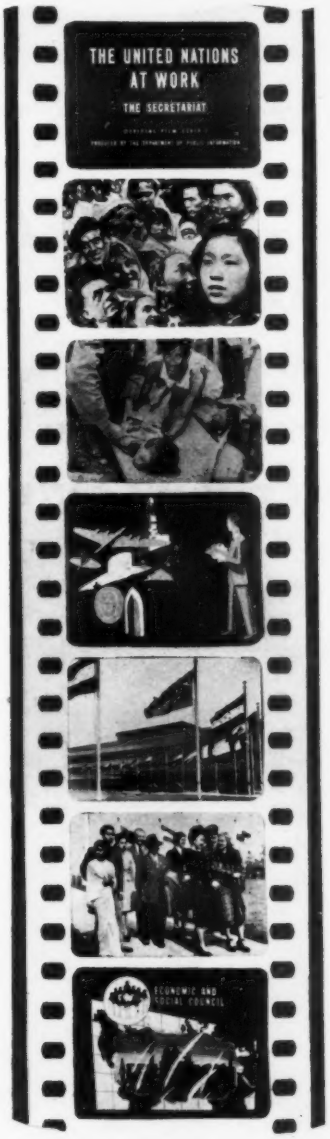
It takes more than an organization and physical resources, however, to publicize an operation of the magnitude of UN. Without the full cooperation of the world's commercial communications agencies, the success of this world organization will be jeopardized. Benoit-Levy makes the point vividly:

"The United Nations is based on the San Francisco Charter," he says, "and it can only come alive by the will of the people. Consequently the whole organization can only work and live if it obtains the full cooperation of the people of the world, and we can only obtain that cooperation if the people are informed not only of the day-to-day events but also of all the problems that arise within the United Nations."

"But nobody," he adds glumly, "even knows what the UN organization actually is. Oh yes, in New York and in many large cities in this country you do, but in Europe such information is almost non-existent."

The task of informing the population of the globe is indeed one whose magnitude cannot be over-estimated. The measure of cooperation may be seen in one typical incident: When the Commission on Human Rights recently began its sessions under chairmanship of Mrs. Franklin D. Roosevelt, the Department of Public Information tried its best to get the press photographers and newsreels to cover it. In spite of the fact, as Benoit-Levy pointed out, that the work of this commission is one of the most basic and important on the agenda, only one press

(*Continued on page* 176)




**Film strips** dramatize the story of United Nations, and utilize pictures made by the UN photographic staff. The panel at right shows a seven-frame section of a 90-frame strip titled "The United Nations at Work."

**After arranging** the pictures, Oberwager double-checks them to test story-telling effect, then takes them to the copying room where he will rephotograph each picture on double frame 35 mm strip film.

**Old French** spring-driven Sept camera is used for copying. Glass keeps print flat. Two Dazor fluorescent desk lamps are used for copying lights. Black sleeve guards prevent reflections in glass below.

**Appealing, sad eyes** of America's favorite dog, the cocker spaniel, provide salable and universally attractive photos. If you want to crash pictorial salons or sell to Sunday rotogravure sections, these parti-colored delights give the best in human interest material.

# COCKERS are PHOTOGENIC

***A litter of puppies, two Army blankets, some flashbulbs, and the road to salable pictures and salons is open. Here's how!***

**By KEITH W. JONES**

**Simple props,** an Army blanket and a basket, patience, multiple flash (place main light at 45° angle above dog to catch texture of coat), result in fine pictures like this.

**Mischievous pup** presents problem in movement. Stop down to *f* 22 or *f* 32 to insure sufficient depth of field to catch action. Oomph provided by playful puppy may be hard on photographer, but results are worth it.

THE MOST POPULAR dog in the United States today is the cocker spaniel, and in him the amateur photographer will find an excellent model for human-interest or story-telling photographs.

If you wish to win contests, crash salons, or sell your pictures for commercial purposes you can hardly go wrong if you choose a cocker, or litter of cockers, for subject material. Their appeal to the public is so great that you will have the problem of awakening interest beaten before you start. If you do not have a cocker of your own, don't be too discouraged. There are many breeders of these fine dogs who will be only too glad to let you take pictures of their pets in exchange for a few prints for their personal use—although in most cases, they will not permit you to take the pups out of the kennels. Therefore, you will have to give some careful thought to the material you will need to take shots in a private home or kennel.

The equipment that I use and have found quite satisfactory consists of:

(1) Two Army blankets. One to be used as a base and the other as a plain-colored background in the event that you cannot find a suitable wall for a background.

(2) Plenty of midget flashbulbs. They are preferable because of their small size and the ease with which you can carry a sufficient supply in your coat pocket.

(3) A six-volt battery connected to a double outlet plug to use for open flash, or a synchronizer on your camera with an extension flash.

(4) Two midget-type reflectors on folding standards are sufficient for most needs.

(5) Plenty of fast panchromatic film.

(6) A good supply of dog biscuits to entice the dogs into the desired poses.

Most of the equipment outlined can be carried in a small suitcase (with the exception of the blankets, of course).

My preference in cockers for photographic purposes runs to the parti-colored type. Their coloring is much more adapt-

(*Continued on page* 88)

**Sadness** and a button nose make good pictures, as below, while rattling a box of dog biscuits inspired watchful pose to the right.

# dawn to dusk with MILTON CANIFF

**Caniff at** his drawing board, sketching in leading characters in his new comic strip, "Steve Canyon." Note the southpaw approach, which doesn't seem to hamper his art work. Reference volumes of all types fill Caniff's studio shelves.

***Cameraman F. Roy Kemp shoots a day in the life of Milt Caniff, amateur photographer and creator of "Steve Canyon"***

FEW assignments can be more pleasant than that of photographing an artist and his glamorous model. Or so it seemed when, weighted down with the usual battery of cameras and equipment, my assistant and I called at Milton (formerly Terry-and-the-Pirates) Caniff's mountain top studio at New City, an hour's train ride out of New York.

My job that day was to make a picture record of things that go on in Caniff's studio, for a rotogravure feature on Milt's new comic strip, "Steve Canyon." Milt is an excellent subject. True, he had been up all night to meet a deadline on a couple of cartoon strips and was cheerfully chasing the bugs out of his eyes in a shower bath when we arrived. But deadlines, hours of research, posing for photographs with beauteous models—these are all in a day's work for this successful young artist, whose "Male Call" strip was a service favorite.

The women in Milt Caniff's comic strips have been No. 1 morale builders to GI's from Berlin to Tokyo. The same will hold true of the new strip, judging by the model for the female lead, glamorous Carol Ohmart, red-haired siren from Salt Lake City who came fourth in the past Miss America contest. Carol and I became acquainted on the train, en route (it was an early hour), and I heard about her story which sounds just like a page out of a movie success script. In New York only two months, Cinderella-girl Carol is hitting the high spots in modeling and in radio.

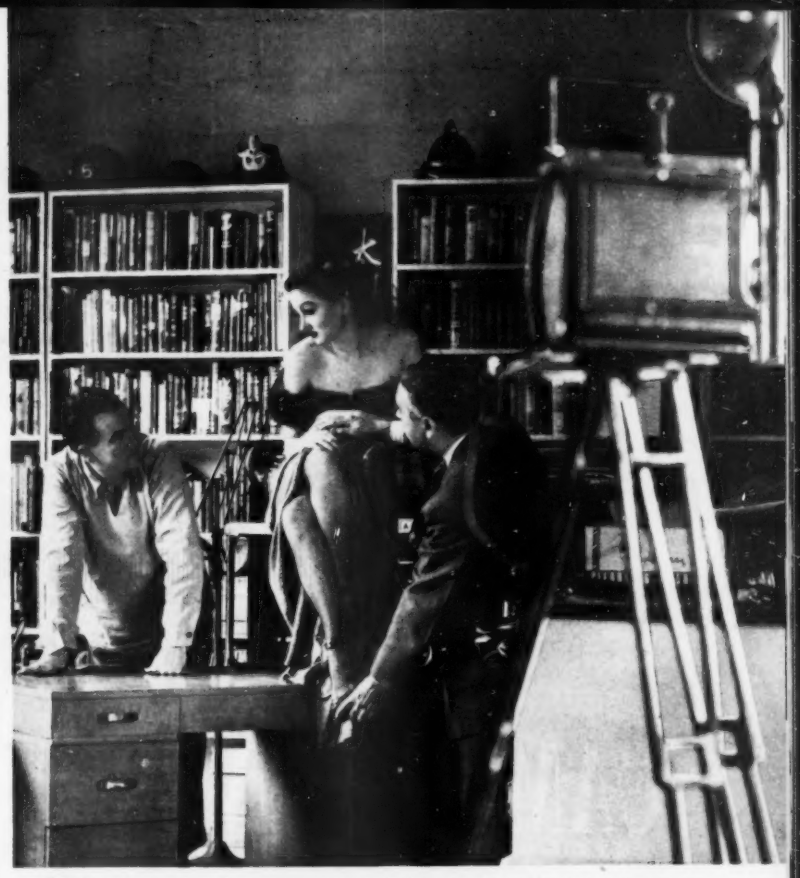
The studio building itself looked like a Hollywood glamor

**En route** to Caniff's studio. "It's an early hour!" yawns model Carol Ohmart. Biscuits on window-sill were her breakfast.

**Caniff checks** model's makeup against original sketch. Carol had to paint out her eyebrows with special makeup.

**Caniff's** "Copper Calhoun" stands silhouetted against the studio wall. She holds a model of a German Luger.

**Photographer Joe Costa** of King Features explains the idea for his next shot to model Carol Ohmart as Milt Caniff helps her up to a "throne" and hopes the chair doesn't mar his desk.



**Costa at work.** He arranges model's hands, the arch of her foot, and the folds of her dress. These are the tiny things that mean perfection in a picture. A good photographer never ignores details.

mansion, with living quarters built around the large central unit where Milt and his two assistants, a secretary and an artist-researcher, work out the situations, sequence, and artwork on his comic strip. In fact, the region around the studio almost seemed like a slice out of Hollywood. Surrounding estates, just down the road, belong to Paulette Goddard, Claudette Colbert, Adolph Zukor, Sam Katz, and Maxwell Anderson.

Photographically, the setup was perfect: there was plenty of room to work in; there were many interesting props in the studio; there was plenty of diffused daylight pouring in from the ceiling-high north windows of the studio; and I couldn't ask for better subjects.

There was only one thing wrong with my little world at that moment. Another photographer with a reporter showed up and I had to share the available picture-taking time with them. The cameraman was Joe Costa, veteran New York ace, and the writer was Hyman Goldberg, both from King Features Syndicate.

We stood around for half an hour being nice about who was going to take pictures first. Naturally we couldn't duplicate our shots, because every photographer has his own ideas on pictures, and also the organization he works for has special requirements. It just isn't decent to breathe down the neck of another photographer, and steal his picture arrangements.

Since I was making some shots in color and I had only tungsten-type film with me, I would have had to wait until it got dark outside before I could shoot. Milt's studio has high windows and he didn't have shades (*Continued on page* 159)

**All over.** Carol Ohmart steps down from makeshift "throne." Cameraman Kemp used three bulbs on this flash shot—one high at the camera, one at left, and one behind Caniff to light Carol's face.

**Frank Engli,** Caniff's assistant, Carol Ohmart, and Caniff relax over hot tea. Note flash highlight on Caniff's head.

# CAMERA OVER THE PACIFIC

**Naval Air** Transport Service (NATS) wrote a stirring chapter in World War II. The evacuation squadron first distinguished itself in the removal by air of wounded from Okinawa, where more peaceful scenes later (above) take place as R5D passengers get ready to leave.

***Joe Rosenthal of Iwo Jima flag-raising fame tells how he flew 26,000 miles to record the NATS' graphic story, 'Operation Lifeline'***

IT'S SELDOM you get a call to be ready in a couple of days for a flying photo assignment taking you to nineteen Navy bases over a route of 26,000 miles—to meet a deadline *one month* hence. But that's the life of a news photographer, and you have to be ready.

The project was to be titled *Operation Lifeline*,* and it was the history of the

* OPERATION LIFELINE by James Lee, with photographs by Joe Rosenthal. Published by Ziff-Davis Publishing Company, Chicago-New York. Illustrated with black-and-white and color. Cloth bound, 171 p., $5.

**Built in 1450,** this Shinto shrine dedicated to Futama Gogen (guardian spirit of voyagers) is in a cave on Okinawa.

**Oriental customs** still predominate in Shanghai. Here are stevedores and weighmasters on the Bund, a world celebrated thoroughfare.

Naval Air Transport Service and its vital part in helping win the war.

I was flattered, of course, but there were rush preliminaries—leave from the *San Francisco Chronicle* to arrange, borrow equipment (my own didn't last out the war), and round up films and bulbs. But NATS co-operated, and Rear Admiral J. M. Reeves, Jr., its commander, got together with Editor Paul C. Smith and so I went flying off with INS Writer Jim Lee.

Still it wasn't a soft job—mainly because we were to stick to regular scheduled runs, getting the feel of the service, so to speak, rather than fat-catting on especially assigned planes.

We hit just about everything. We supercargoed on the first leg from Oakland to Honolulu, finding space to adjust our bones somehow among the scientific placement of a freight load consisting of rush items of tractor tires and machine parts, mail sacks, and photographic films for use in recording the results of the Bikini A-Bomb tests.

We went through the routine of air travel priority controls, making the schedules late at night or early in the morning, bunking as conditions permitted, eating whatever fare could be supplied (sometimes it was warm Maxon meals). Sometimes we managed to get soft reclining seats; sometimes we tossed bedrolls on the deck. We also had a crack at the spacious giant Martin Mars from Manila to Saipan.

We squeezed in interviews and pictures of personnel and planes enroute in the air and in maintenance shops aground.

From Honolulu we streaked on to tiny Johnston Island for a fuel stop and a night shot of the four-engined Douglas R5D at the facilities there. Then on to Kwajalein, one of the key centers of Pacific travel and communications. Here an inspection of radio and radar controls was made. Naval Air Transport Service's on-the-spot service was shown in supplying highest priority rush material to the Kwajalein base where supplies and key personnel were gathering for the Bikini tests.

Guam, the real hub of the Pacific, was next. That's where I landed with the Marines on D-Day, July 1944, when they

(*Continued on page* 108)

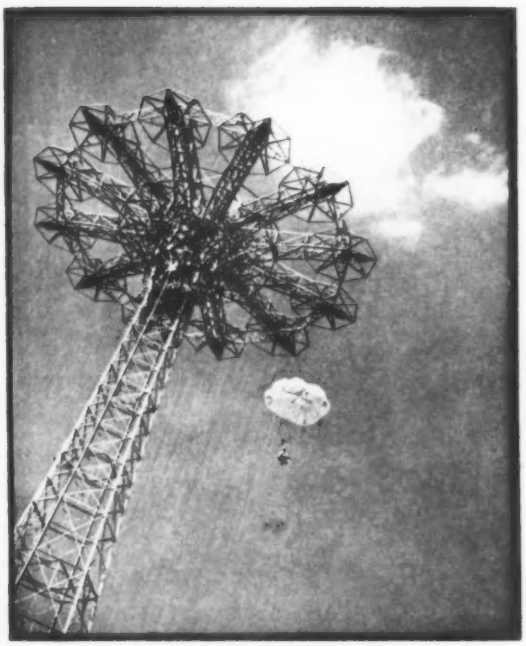
**Intricate carvings** combine with elaborate design to distinguish Japanese shrines. This one is at Kamakura.

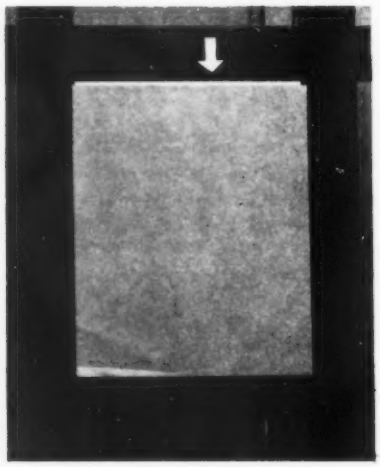
**Streets** of Manila's business section are jammed with auto traffic which winds through grotesque piles of rubble. Santo Tomas university, notorious internment hell of American civilians, has been partly restored to its rightful use. Some buildings are being used as hospitals.

# The ABC's of ENLARGING

Photographs and Text
By JOSEPH FOLDES

***Neat borders will give your prints a more finished appearance. Here are instructions on making them***





**1 Narrow black borders (left) are simplest to make. After printing the picture, paper is left in the easel and covered by cardboard except for a narrow strip (top). Negative is removed from carrier to print border, and process is repeated for each side.**

**2 Black-white-gray borders (left) are made by following procedure for black borders (Figure 1) and then covering middle area with a mask while exposing outer edges to obtain the gray tone. A test strip must be used to get the right tone with normal development.**

A PHOTOGRAPH, like anything else in the world, looks best when it is "well dressed." One of the most effective ways to dress a photograph is by border printing.

Border printing is the procedure used to print a border around a picture right on the enlarging paper. There are several types of printed borders. We are going to describe them one by one. All we need to make printed borders is a sheet of cardboard with clean-cut edges (larger in size than the print being made) and several sheets of black paper or cardboard from which to cut out masks.

Before we start we want to make one point clear: This article is not just to be read. If you only read it you will not learn a thing, and besides it will sound confusing to you. The right thing to do is to take it to your darkroom and carefully follow the steps described. If you do so you will be well rewarded with the results.

The simplest of the printed borders is the plain black border. To make it, these are the steps to be followed:

1. Make print as usual.
2. Leave enlarging paper in easel.
3. Remove negative from enlarger.
4. Take opaque cardboard, larger in size than the print. Make sure that its edges are smooth. Lay this cardboard on top of the enlarging paper, covering it completely.
5. Withdraw the cardboard slowly so that you uncover the enlarging paper along the top edge. Adjust the cardboard so that the uncovered part will be a narrow strip, the same width throughout its length (see Figure 1).
6. Keep the cardboard steady. The best way to do it is to place some weight on it instead of holding it with the hand.
7. Turn on the light of the enlarger and give plenty of exposure to make the border black. Make sure that the cardboard is in contact with the enlarging paper; otherwise the edge of the border will not be sharp.
8. Turn off the light of the enlarger. Shift the cardboard so that you will cover the part just exposed and uncover a narrow strip on the bottom. Adjust

the cardboard, put a weight on it to hold it in place and in contact with the enlarging paper. Expose.

9. Repeat the procedure for the two sides.

10. Develop as usual. The border should be similar to the one shown in Figure 1.

Next is the "black-white-smooth-gray" border. To make room for it on our prints we have to set the easel so that the picture will leave an inch margin unexposed all around. For instance, if we use 8x10 paper we set the easel to 6x8 to make the print from the negative. This 6x8 (or whatever you have) setting must be accurate. In addition to the use of the marking on the easel to set the size, we will have to use a ruler to make it accurate. We also will have to make sure that the margin is an *even* one inch all around. To do that we take an 8x10 piece of paper (use the back of a discarded print), put it into the easel, and draw a line on it all around holding the pencil against the masking strip of the easel. The line just drawn should be one inch from the edge of the sheet all around. This way we make sure that the easel is set correctly to produce the black-white-smooth-gray border. The procedure itself is the following:

1. Our border will include a gray tone. To get the proper exposure for this gray tone we have to make a test. We move up the enlarger so that its light will fully cover the enlarging paper to be used. We stop down sufficiently to make the exposure easier to control. We make the test strip and develop it for the normal developing time. We adjust the exposure so that the test strip will show a medium gray. We make a note of the exposure and lens opening.

2. Make the print of the negative. Do not remove the enlarging paper from the easel after exposure.

3. Without changing the setting of the easel make a black border around the print as described above. The only difference is that you will have to be more careful this time. If before you made the black border wider on one side than the other you had a chance to make it even when trimming the print. Now you can not do that because the black border is not on the edge of the print. Make sure that the black border is even and very narrow all around.

4. Cut out a mask of opaque paper about ⅛ of an inch larger all around than the size of the opening of the easel. In our case that was 6x8 so the mask will be 6¼x8¼. Cut this mask on your photo trimmer because scissors will not produce the smooth edge we need. When we have this mask ready we place it on top of the enlarging paper (which already has the picture and the black border printed on it). We place the mask so that it fully covers the exposed part of the enlarging paper and it overlaps the masking strips of the easel evenly all around (in our case in the example this overlapping will be ⅛ of an inch). This overlapping part of the mask will produce the white part of the border between the black and gray.

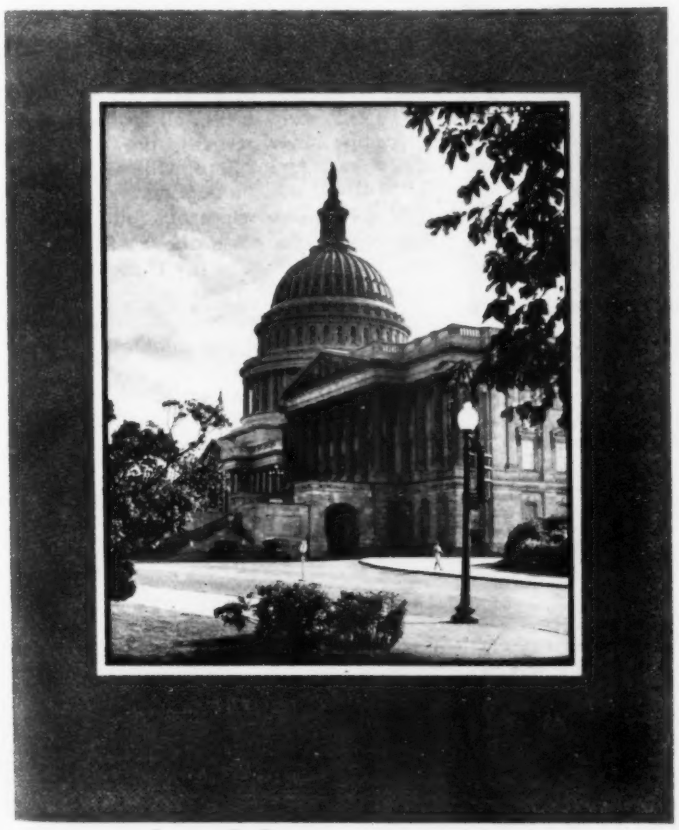
5. We secure the mask in this position by placing some weight on it. Now we open up the masking strips of the easel to uncover the enlarging paper fully. During this operation we are extremely careful not to move the mask resting on the enlarging paper. Now we have the enlarging paper on the easel, its middle covered by the mask, its edges uncovered (see Figure 2).

6. Now we set the enlarger as it was in Step 1, when we made the test strip for the gray part of the border. We set the lens opening as it was then and give the exposure to the uncovered edge of the enlarging paper according to our test made before, in Step 1.

7. Develop the print. What we have now is a black-white-smooth-gray border all around. An example is shown in Figure 2.

The next class is the "black-white-gray with a design" border. We describe two varieties of this. In the first one, to get the design in the gray part, we place a texture screen on the enlarging paper.

This is a very attractive variety and therefore when using it we usually make the border quite wide. Before starting we change the setting of the easel. Make the picture of the negative smaller to make room for the wider border. In our case the size of the print was decreased to 5½x6½. The mask, with which the print is covered while printing the gray border, was trimmed down to 5¾x6¾.



**3** **Etched pattern** was added to the gray tone area of this border by printing it through a texture screen placed on the paper during exposure. Some care must be used when selecting pictures for this treatment. Note that more area was provided for this border by making the picture smaller.

**4** **Unusual design** shown in the border area of this print was obtained by sprinkling potassium bromide crystals on the paper before making the exposure for the gray area. The basic procedures for making different types of borders are described in the text; you can create new variations.

Steps 1-2-3-4-5 are the same as the ones described for the previous class—the "black-white-smooth-gray" border.

6. Just before exposing the gray border we lay the texture screen on top of the enlarging paper, being careful that with this operation we do not move the mask already on the paper. We place some weight on them to keep both mask and texture screen from moving. We expose the border according to the test made before. For the test this time we also had to use the texture screen, as it changes the exposure. The result is shown in Figure 3.

For the second example in this class, objects were placed on the border to create a design instead of using the texture screen. Steps 1-2-3-4-5 again are identical with the ones described in the previous class.

6. Just before exposing the gray part of the border according to the test strip, we lay opaque or translucent objects on the uncovered border part of the enlarging paper. The objects laid on the enlarging paper will leave the parts they cover unexposed (the opaque objects) or less exposed (the translucent ones) which will produce a design or pattern in the border. The design in the example shown in Figure 4 was produced by sprinkling the enlarging paper with potassium bromide crystals.

The next class is the "black-gray (with or without design)-black" border. In the example (Figure 5) we are showing an oval shaped print. This is just to demonstrate that this also can be done. The technique to be described can be applied to a square (or any other shape) print just as well. The steps are:

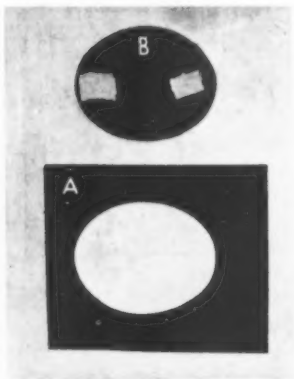
1. Make the test strip for the gray part of the border. The design in this area of Figure 5 was produced by placing a piece of Kodak Dry Mounting Tissue in the negative carrier of the enlarger. As this changes the exposure, the test strip for the border was made with the mounting tissue in the negative carrier.

2. We took a piece of opaque paper, the size of the enlarging paper being used (8x10 in our case). We cut an oval hole in the middle of it (you can make it any other shape). Now we had two pieces: A—The outer part with the oval hole in it. B—The oval cut-out (inner part). They are shown in Figure 6. So far the inner part exactly fitted into the hole of the outer part. Now we took the inner part (the oval) and cut off a 1/16 of an inch strip *evenly* all around. If we place the inner part into the hole of the outer part now, there will be a gap of 1/16 of an inch all around.

3. We place a piece of white paper in the easel and place the outer part of the mask on top of it. Close the easel (Figure 7). At this point we make sure that the oval hole of the mask is exactly on top of the middle of the enlarging paper or a little above it. Now we tape the outer part of the mask to

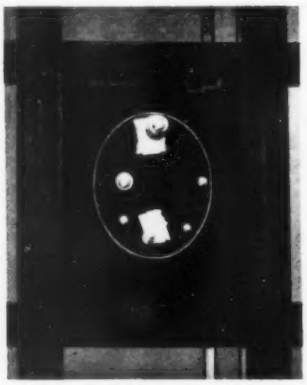
(*Continued on page* 104)

**5 The picture area** need not necessarily be rectangular with equal margins. Here the author has elected to place a portrait in an oval opening, leaving a larger margin at the bottom than at top and sides. Masks were used, as shown below, to obtain this result. A sheet of dry-mounting tissue was placed in the negative carrier of the enlarger to obtain the rough texture which appears in the wide margin.

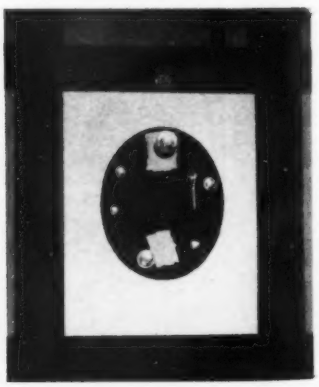



**6 Inner and outer** masks were cut from a sheet of black paper to print the portrait shown in Figure 5.

**7 Outer portion** of mask was taped to the masking bands of easel to make it easy to lift and replace.



**8 Weights** hold down the inner portion of mask as exposure is made for the black border around oval.



**9 After removal** of the outer portion, the inner part of mask remains in place as texture is printed.

# INDOOR PORTRAITURE

## By ERIC WAHLEEN

***. . . who discovered a new use for the "Hollywood coffin" —one you won't find in books***

I ONCE READ A BOOK ON PHOTOGRAPHY AND IT SAID . . . "When taking portraits you will find it much easier if the subject is in familiar surroundings or is accompanied by people to whom he is accustomed. This is especially true of children. Let them inspect your equipment if it fascinates them. They soon will tire of this, and then you can take their pictures."

BUT—I wasn't taking portraits of children!

Not long ago I joined a camera club which pooled various items of equipment for use by members in its studio. Among them was a "Hollywood coffin." At first I thought this term referred to something in which movie actors were buried, but I found that the box, measuring 6 feet long, 2 feet wide, and 1½ feet high, was employed as a stand for posing models. It was a very handy gadget, and in the course of my picture-taking I discovered that the box could by employed to good advantage for many purposes other than that for which it was intended.—

CONTINUED→

"We started according to the book, with the subject accompanied by her family. She wasn't particularly at ease, though—neither was I."

"The children found the equipment fascinating, all right, but didn't tire of it as the book had said . . ."

3

4

HERE'S an oddity that holds a place high on the list of strange shots. With all the harsh blacks and whites, one would almost think this picture was taken with a pile of old-time flash powder, or by the bright light of a 5-11 fire.

Ed Maloney of the *Associated Press* took this picture from an upper deck of Comiskey Park in Chicago, during a Detroit-Chicago game. The negative was badly overexposed as a result of his banging the shot at the same time as two photographers standing near the home plate blew their flashbulbs. They can be seen in stark relief against the glare.

Dirt thrown up by the runner sliding for home plate seems to hide whether or not he's safe, but the umpire, with chest protector hanging free, is anxiously watching for the throw. Maloney was using his Graflex, mounted with a 28-inch Zeiss lens. Shutter speed was 1/300 second. The two photographers who were his unknowing assistants are Al Mosse of the *Chicago Sun*, and John Feeney of the *Chicago Tribune*.—▶

# HOW THESE PICTURES WERE MADE

HUNDREDS of fireflies seem to fill the air with their tiny luminescent trails in this night shot by Dante Mascione, press photographer for the *Chicago Tribune*.

Every year, this newspaper sponsors a Music Festival in Soldiers Field in Chicago, and the highlight of the evening comes when everyone is asked to strike a match. All lights in the arena are turned out, with the exception of those rimming the gigantic concrete bowl, and the resulting scene is one of never-to-be-forgotten beauty.

Photographic subjects like this are a rarity, since the opportunity to make them does not fall within the scope of activity of photographers everywhere—so perhaps living in a big city does have certain advantages.

Mascione made this striking scene with a Speed Graphic, using Ansco Superpan Press film. His camera was fitted with an Ektar *f* 4.7 lens, used wide open for this one-second exposure.—▶

**Lack of contrast** usually is caused by printing on paper of too soft a grade. It also can be the result of overexposure in printing and subsequent removal from the developer before full developing time has elapsed. The remedy, of course, is to use a more contrasty paper and to expose properly so that full development can be given to obtain a full range of tones.

**Excessive contrast** results from printing on a paper that is too hard, and can be avoided by selecting the right grade of paper from among the several which are available, unless the negative is extremely contrasty. Assuming that this result was obtained with No. 3 paper, then No. 2 is probably correct for this particular negative. Experienced workers can usually select paper for a negative merely by looking at it.

# PRINT FAULTS

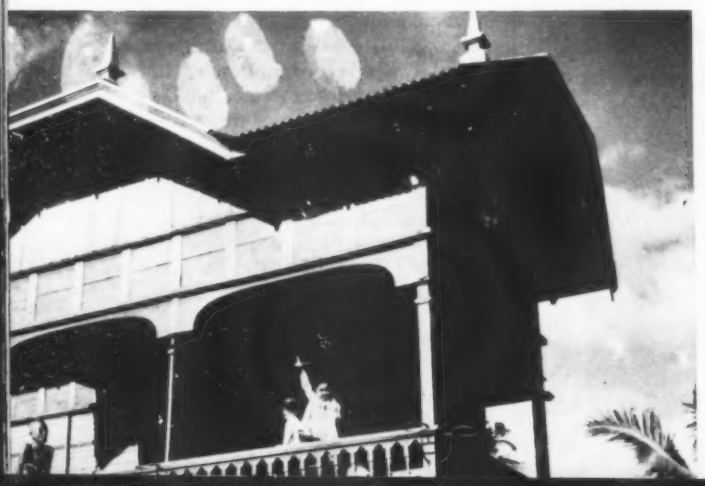
## *By DAVID NELSON*

***See how many printing errors you can find here before reading the picture captions***

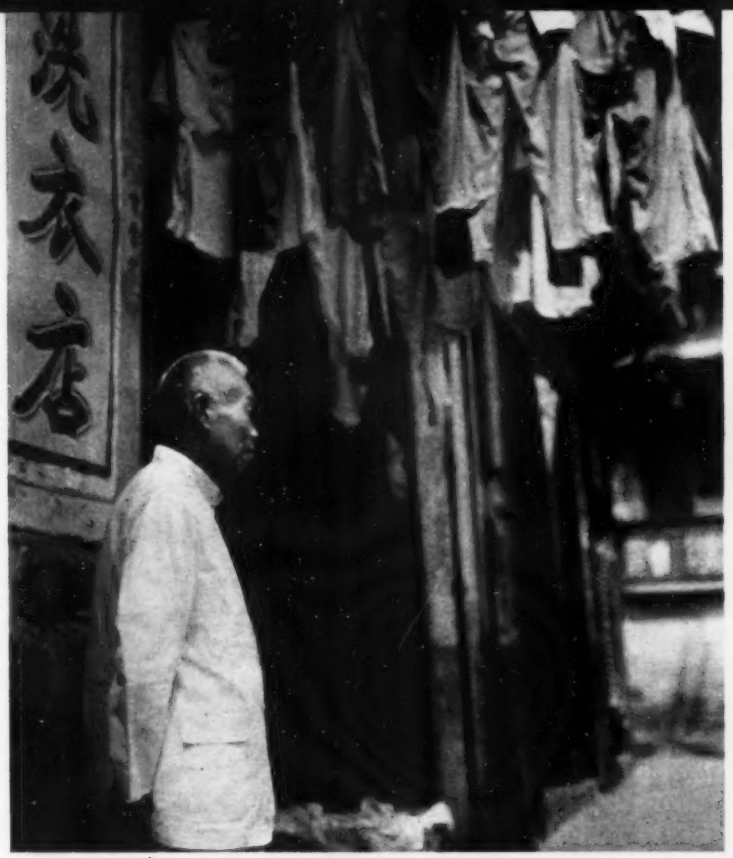
THERE are hundreds of things that can be wrong with pictures, but practically every print fault in itself is simple to avoid. To keep most of them from spoiling your results, only every-day, common-sense precautions are required.

The pictures on these two pages illustrate some of the most common print faults, intentionally induced and sometimes exaggerated. You should be able to identify three-fourths of them without referring to the captions. Under half and you need more study; if you get them all you rank with the experts.—

**Don't touch** the emulsion side of the paper if you can avoid it, or you are likely to get marks like the ones in the sky of this picture. If handling is necessary, fingers must be clean and dry. White fingerprints are caused by hypo-contaminated fingers or greasy ones—oil prevents normal developing action.



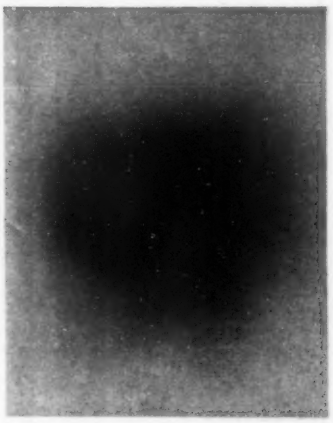
**Agitation** during print development is very important, especially at the start. This picture was spoiled because the large area in the sky did not become immersed in the developer until after the image started to come up in the rest of the print. The paper should be slipped into the developer from one side of the tray so that it is covered at once.



**Normal contrast** in the finished print indicates a happy wedding of negative and paper. The negative may be quite flat, necessitating a No. 4 or 5 paper, or quite contrasty, calling for 0 or No. 1. To be prepared to match any negatives that come along, it is best to keep a stock of paper on hand in the different contrast grades, unless you employ a variable-contrast paper and use filters for contrast control.

**Partial fogging** of the paper is responsible for the dark area at the lower left corner of this print. It usually is a result of storing paper without proper precautions. The remedy, of course, is to wrap it safely to keep light out.

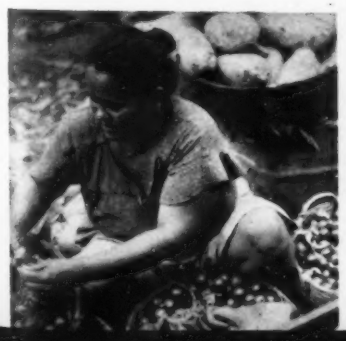
A



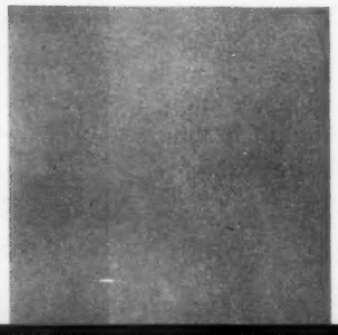
B

**Uneven distribution** of light under the enlarger results in pictures with dark areas like the one at the center of A, above. If you can't see it, expose a sheet of high-contrast paper under the enlarger without a negative, and develop for a gray tone. If there is a "hot spot," it will appear as in B. Adjust the lamp height to make the illumination even and check again. The developed paper should look like D, below. With the light right, the same negative will give a smooth print like C.

C

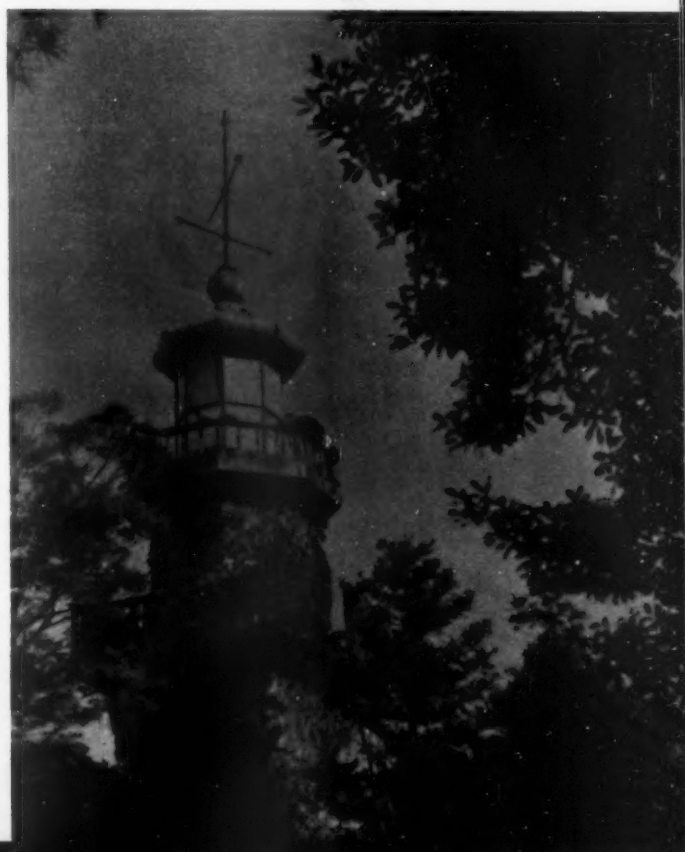


D



**Over-all fogging** can be caused by improper storage, unsafe darkroom lighting, out-dated paper, or prolonged development. When you must develop over the specified time, compare white margins with back of paper to check for fog.





*Founding fathers* view their city with mingled pride and dismay, as Max Tharpe contrasts stone facades with costumes of a past.

# Pictures

THAT OLD PHRASE, "variety is the spice of life!" has certainly worn thin by now. This particular cliché has been bouncing around for years in the countless halls of stage, screen, and radio, not to mention its use as a benediction to the purchase of everything from ties to tin pails.

But yet, even with this, it still remains one of the eternal verities, its luster diminished not one whit by ages of use. And so we bring you, in this month's picture section, a variety of pictures—photographs chosen for their quality, technique, and subject; a selection to be viewed and enjoyed at leisure and without particular order.

Some of their makers are known to you, some are not. But all have this in common: their approach is fresh, their technique competent, their subject matter intriguing.

So, here then is a picture section which we know will appeal to every person who delights in fine photography and in imaginative use of the camera.

*Soaring lines* of a steel balustrade complement the languor of fisherman and tree in this scene by Edward Burk.

*Merry-go-rounds* are irresistible to children, and a happy child makes a happy picture, as is fully evidenced by this photograph by Samuel Wu, in which horse and rider almost seem to be moving in time to the music.

***It's the refreshing*** **approach to an always stylized subject that marks this picture as different. Max Tharpe's framing is deft, repetition is clever, and the composition and the treatment unique.**

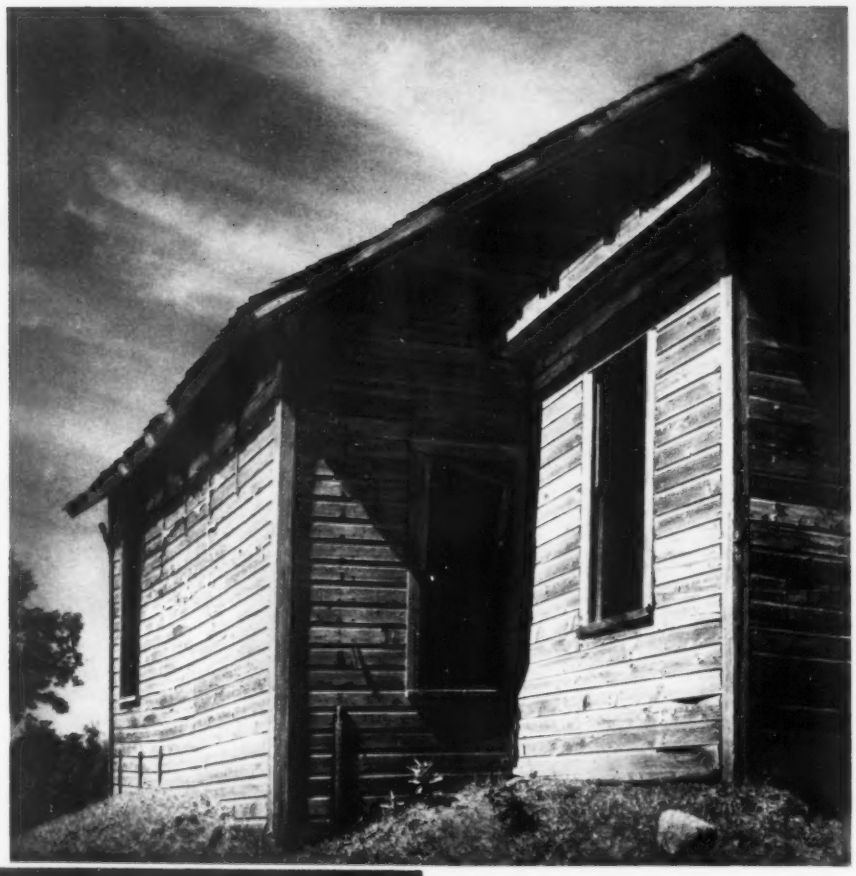
*Mist, hovering over bridge* and Chicago's Merchandise Mart, seems to glow in the light from windows and advertisements with phosphorescent quality. Even though a night picture, Max Tharpe's buildings are clearly outlined against dark sky.

*A portrait of* the Place de la Concorde by Fritz Henle seems to reveal carven statues and obelisk as by the glare of fireworks.

*In stark relief* against the night sky, and reflected in a tidal basin inlet, Stewart Love's Washington Monument stands in pride.

*Backlighting gives* ethereal charm to the completely relaxed model, as Alan Fontaine reveals fretwork of a fan and brings to the photograph an air of unreality.

*Once the springboard* has led your eye in to Karen Raven, as photographed by Andre dé Dienes, there it remains, held by her isolation against a quiet pool.

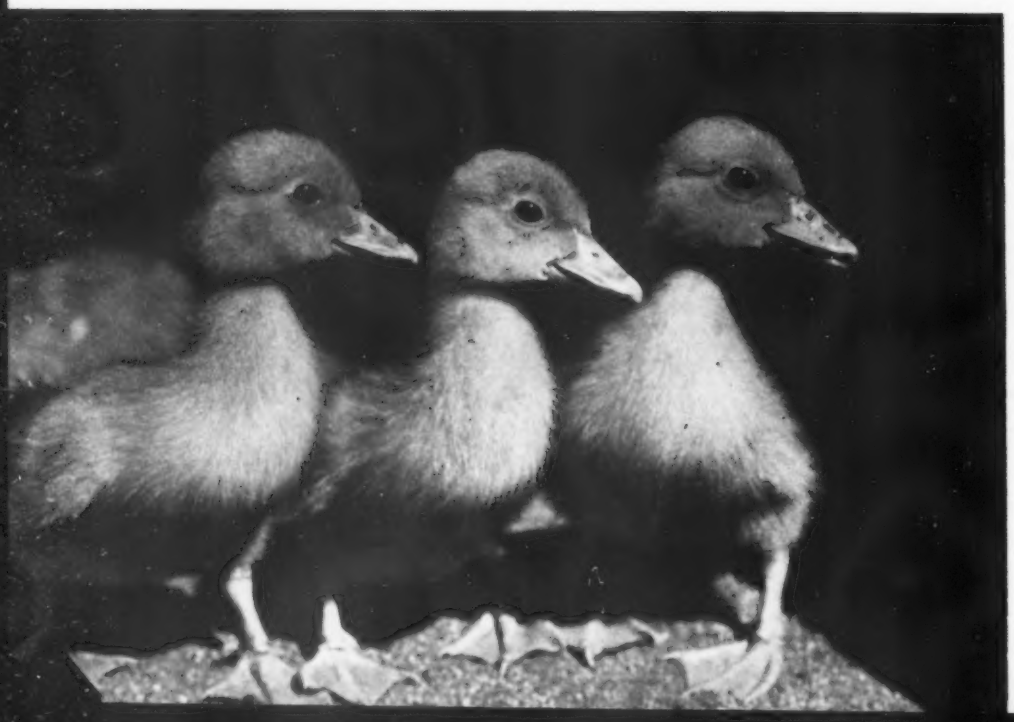


*Tattered* and tumbledown, this lonely house gives an air of weathered desolation in John Makar's stark portrait.

*Interplay* of light and dark, wood and sand, is fascinating in this impressive abstract by William Beal.

*Spotlight* on wall behind girl and angle at which frame is set lend depth to Peter Samerjan's picture.

*Massively* heavy clouds and shooting angle chosen dwarf children and help Luoma to create that "Gee, it's a big world!" feeling.



*Complacent* little ducklings stand and watch, wide-eyed with fluffy wonder, but keep a sharp eye on their photographer, Jewel Miller.

*You can hear* the sideshow barker, smell sawdust and popcorn, and listen to the blare of a circus band in Fritz Henle's "Laughing Clown."

→

*Eileen Darby* uses lustrous blacks, as a frame and as a method of enhancing her composition.

One of the most rewarding experiences in color . . .

# YOUR FIRST FLOWER SHOTS

THE flowers about you are wonderful color subjects. It's easy to keep an eye on them . . . to snap them when the light's precisely right . . . when they themselves are at the peak of perfection in form and color. Try some sequence shots . . . the life cycle of an exquisite bloom from bud to mature blossom; you'll find them particularly satisfying.

And if you're new to flower photography, remember there's a Kodak color film for virtually every camera, including Kodachrome Film for miniature, home movie, and sheet-film cameras . . . Kodacolor Film for roll-film models . . . and the new user-processed Kodak Ektachrome Film in sheets.

**IT'S KODAK FOR COLOR**

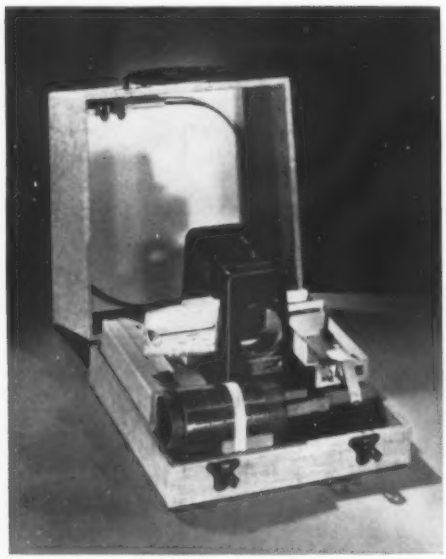
Kodak

# BULLETINS

## NEWS OF KODAK PLANS AND PRODUCTS

***Projection Package***—Now that shortages are easing, devotees of the miniature color transparency are reorganizing their projection setups for added compactness and convenience. Many judicious enthusiasts have already discovered the perfect "projection team" pictured here—the Kodaslide Projector 2A, Kodaslide Changer, Combination Case, and Kodaslide Sequence Files.

The projector combines compactness, high optical quality, and plenty of power for use at home or for moderate-sized groups. Its *f*/3.5



lens and other optical parts are now *Lumenized*—coated for maximum brilliance, image crispness, and color quality in the projected images.

The Kodaslide Changer, light in weight and ultra-convenient in performance, holds as many as 50 Kodaslides at one loading. The operator sits comfortably beside the projector, changing slides with a mere push of the thumb.

The Kodaslide Sequence Files, attractively made of sturdy beechwood, accept 125 Kodaslides each; they're handy standard units for building up a slide collection of whatever size.

The Combination Case is made to contain the projector, the Kodaslide Changer (in position for use), two Sequence Files, and a spare lamp—all in a compact, integrally designed arrangement. It also offers operating advantages. The inside of the cover is a smooth semi-matte projection surface, very handy for desk projection, preliminary checking of slide sequence and position, and the like. Sides of the cover provide handy shields against stray light during such projection. And the bottom part of the case offers an excellent broad base on which the projector can remain during operation.

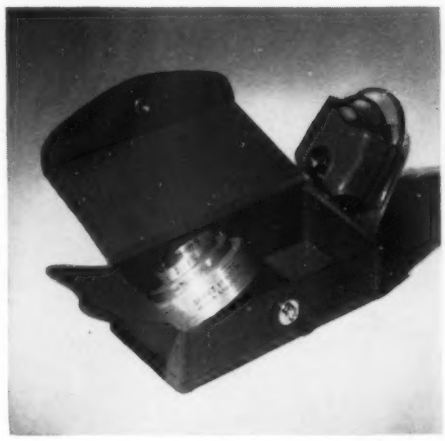
Each of these items may be purchased separately—added one by one as the need becomes urgent. Together, they make a marvelous team—ideal for most amateur and semi-professional requirements. Prices are: for the projector, $47.50; case, $12.50; changer, $17.50; Sequence Files, $3.50 each.

***New Toner***—Convenience, economy, and long life in solution are primary features of a new Kodak Brown Toner, available now in an 8-ounce size (adequate for 300 8 x 10 prints) at only 85 cents. This is a concentrated liquid toner of the single solution polysulfide type—but it's free of the impurities which sometimes cause spots when ordinary polysulfide toners are used. It produces warm brown tones on such papers as Azo, Illustrators' Special, Velox, Velox Rapid, Vitava Opal, and Vitava Projection. Either a warm or cold solution can be employed; at 100 degrees F., toning of the print is complete in three to four minutes, and no bleaching, redeveloping, or other troublesome steps are necessary. Solutions keep well in either a full or partly filled bottle. For professional use, there's also a large size of Kodak Brown Toner, 1 gallon for $5.

***New Thermometer***—The Kodak Darkroom Thermometer, supplied with the new Kodak ABC Photo Lab Outfit, is now available separately—at only 45 cents. Despite its low price, this is an excellent instrument, completely glass-enclosed, $5\frac{3}{4}$ inches long, scaled from zero to 120 degrees F. in increments of 2 degrees. Since modern darkroom work is impossible without a thermometer, it's well to have a spare handy in case of breakage—and this one is a bargain, whether for regular use or just for safety's sake.

***Filter Kits***—An orderly group of filters, matched in size, and properly cased for protection, is a definite photographic asset. Such a filter kit is now easy to organize, with one of the new Kodak Combination Filter Cases, Wratten Filters, and units of the Kodak Combination Lens Attachments.

The cases are sturdily made of stiff leather, carefully lined, and accurately sized to contain units of a specific Combination Lens Attachments series. Each case will hold an Adapter Ring, Lens Hood, and four filters—or three filters and a Pola-Screen. No mounting



is required for the filters; the Adapter Ring and Lens Hood together form a correct mount.

There are many Wratten Filters, but the most popular for black-and-white photography are the yellow K-2 and G, and the red A; for color, the Kodachrome Haze Filter, the Type A Kodachrome Filter for Daylight, and the Kodachrome Filter for Photoflood. Data on the applications and effects of these, as well as the Pola-Screen, are in the Kodak Data Books on filters and Kodachrome Film, and in the Kodak Reference Handbook, available at your Kodak dealer's.

Incidentally, Kodak Portra Lenses—important for close-up photography with most cameras—will also fit these filter cases, and can be used with the same Lens Hood and Adapter Ring. These units are all carefully designed to work together; a well-planned kit of them can greatly enhance the performance of your camera, and yield a high return in picture quality and personal satisfaction.

***Three-Way Funnel***—Ordinary funnels are nothing to get excited about, but the new Kodak Combination Plastic Funnel isn't ordinary. Two-part, moulded of bright yellow styrene, resistant to breakage and to all temperatures normally encountered in mixing photographic chemical formulas, it's adapted for pouring into either widemouthed or narrow-mouthed containers, for small or large quantities . . . briefly, an all-around funnel for all photo-lab funneling.

The large top section has an intake diameter of 5 inches, and a 2-inch exit spout, for pouring large quantities of solution into wide-mouthed jars or tanks. It makes a friction-fit into the intake of the small section, which has an exit spout about $\frac{1}{2}$ inch in diameter—correct for most smallmouthed bottles used for photographic solutions. This small section can also be used independently in handling small quantities of liquids; and the combination is handy in filtering operations. 85 cents.

**Left, both sections; right, top part only; below, bottom only.**

***Light Where You Want It***—Indoor photography, of course, is a lot more fun when you can get as much light as you want, put it just where you want it—and tuck the lighting equipment away in a small corner when you're not using it. That's why the return of the Kodaflector Senior is such good news.

The new Kodaflector Senior has certain improvements over the prewar model—but, basically, it's the same efficient, flexible lighting unit. The standard is of tubular lightweight alloy, telescoping for low light position, and extending for high position; the lamp-support rods are further extensible to afford a total height of 7½ feet, and are reversible so that either or both lamps can be extended well to one side, or hung almost at floor level.

Reflectors are also reversible for still shots or movies—one side for brilliant specular light, the other for softer, diffuse light. Both reflector assemblies are fitted with handles for adjustment horizontally or vertically, and can be removed from the stand and held in the hand when some special manipulation of the light is required. Either No. 1 or No. 2 Photofloods may be used. A metal base and four screw-in legs provide reliable support for the unit.

For storage, the entire Kodaflector Senior can be taken down and packed in small compass; the reflectors are flat when detached, and the box in which the unit comes is planned as a convenient, compact carrying case.

Altogether, this unit's unique capacity and convenience can be attested by many thousands of prewar users; it's an indoor lighting aid well worth investigating at your Kodak dealer's. The price, $22.50, plus $3.75 tax.

***Steady and Tall***—For a really sturdy tripod, two pounds overall is strictly featherweight. When, in addition, such a tripod can be quickly extended to a length of five feet, or telescoped down to less than two feet for carrying—you have a truly remarkable combination of qualities.

That's why the new Kodak Eye-Level Tripod is real news. And no less newsworthy is the Kodak Turn-Tilt Tripod Head that's especially

designed to go with this new camera support.

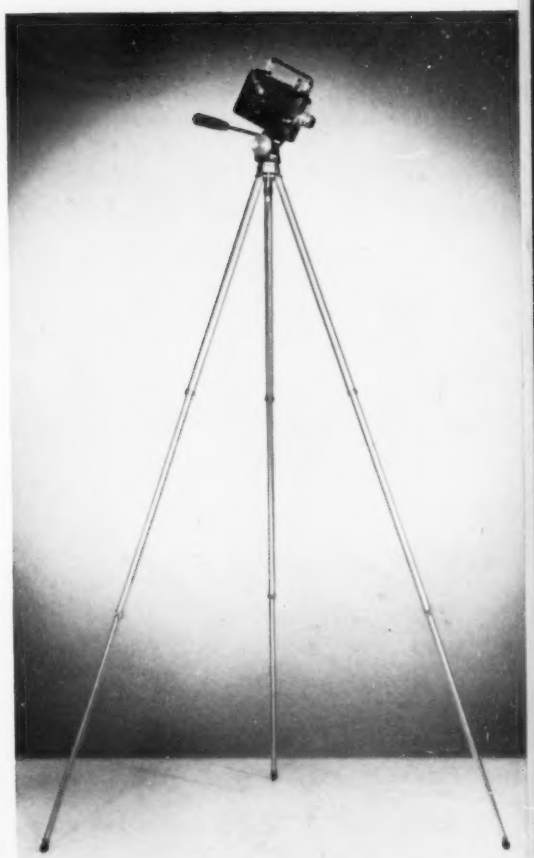
Much thoughtful design work has gone into the Kodak Eye-Level Tripod. Here are some of the details:

Folded, it's 22½ inches long . . . extended, a full 60 inches . . . throughout, construction is of hard aluminum tubing with a smooth, satiny alumilite finish . . . rigidity is adequate for any popular amateur camera such as a Kodak Vigilant, Monitor, Medalist, 35, or Kodak Reflex, and any movie camera except those of professional weight.

Legs join to the head with a snug ball-and-socket joint, so designed that the maximum spread of each leg is 30 degrees from vertical. This design insures that the tripod won't "do splits" even if it's set up on a slippery surface. Each leg ends in a spur point; detachable rubber tips are provided to protect the floor when the tripod is used indoors.

A double tightening screw in the head permits accurate camera alignment with perfect tightness. There's also a radial-knurl finish on the head, which further insures that the camera will remain correctly aligned. Both a standard screw for U. S. tripod sockets and an adapter for Continental sockets are provided.

The Turn-Tilt Tripod Head permits a 360-degree horizontal panoram, and a vertical panoram from straight up to straight down. It can be locked in any position; but need not be, once the tension is adjusted to the weight of your camera. This head has a friction retard with an unusual combination of felt against smooth metal, in which friction increases as the speed of panoram travel increases. As a



result, there's an automatic "governing" action which helps avoid accelerated panoraming and gives maximum smoothness—a feature of considerable importance to all movie makers. The Turn-Tilt Head can be used with any tripod, but its design and finish are especially planned to harmonize with the new Kodak Eye-Level Tripod. Prices are: for the tripod, $16.75, plus $2.79 tax; for the Turn-Tilt Head, $13.25, plus $2.21 tax.

Incidentally, for those who use a heavier model of still or movie camera, the Ciné-Kodak Tripod is again available in limited quantities. This tripod has a height range of 2½ feet up to 4 feet 10 inches. Its panoram head offers 360 degrees of horizontal travel, and vertical travel from straight down to 20 degrees above horizontal (or straight up by reversing the camera). The price, $42, plus $7 tax.

***See your Kodak dealer***

KODAK products are sold through Kodak dealers, any of whom will be glad to complete descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

*Prices subject to change without notice*

Kodak

**Kodak Filters and other lens attachments increase scope and picture-taking ability**

OF COURSE, your lens works wonders . . . but you can give it new versatility with these interchangeable lens attachments. You add dash to a scene when you darken the sky with a K-2 Wratten Filter. You picture a world of fantasy on Kodak Infrared Film plus a red Wratten A Filter.

You'll make gentler, softer landscapes with a Kodak Pictorial Diffusion Disk. In color shots, cut through obscuring mountain haze with a Kodachrome Haze Filter . . . clear away glare with a Pola-Screen, so simple to use with a Pola-Screen Viewer.

For a fine big image—at close range—of people, flowers, pets, small objects, just add one of the three Portra Lenses. Span distance, bring far detail near, with Telek Lenses, in four variations of lens power (this requires a camera with ground-glass focusing).

Because these elements are interchangeable, they are inexpensive . . . easy to use. See your Kodak dealer. Eastman Kodak Company, Rochester 4, N. Y.

**Your filters and lens attachments are easy to carry in the new Kodak Combination Filter Case. The case (shown here) will hold an Adapter Ring, a Lens Hood, and four filters.**

**Kodak**

# Photography is Tough in the Arctic

***Here is how the author of "Eskimos" braved the cold with camera and notebook to gather material***

**By Jacquelyn Judge**

GONTRAN DE PONCINS, author of the famed "Kabloona," has gathered together his excellent Arctic pictures and with a new text and the picture editing genius of Horst, has produced an entrancing book, "Eskimos."*

"Eskimos" is 112-page pictorial journey through the lands and the customs of the exotic people of the North. Its photographs are reproduced with the usual fine care of publisher J. J. Augustin's books. To say the photos are astounding is an understatement, for de Poncins worked under the worst possible photographic handicaps in temperatures which were frequently more than 50° below. His camera froze constantly. Many times when he was set for a 1/100 second shot, the dull click of the shutter told him that the speed had been 1/10 second and that the picture was ruined. There is no need to tell him that a "dry" camera shouldn't freeze. His was "dry" (that is, unoiled) and still it froze. He wore the camera on his breast between two "koliktaks" to keep it warm, but by the time he had taken it out of his clothes, the lens often was thickly coated with ice.

After a shot was taken, de Poncins would quickly push the camera into his caribou sleeping bag and lie on it for 15 to 20 minutes to warm it up. Then, and only then, was he ready for the next shot. He made his own special gloves—with three fingers together and the forefinger apart—since it was impossible to "click" in the caribou mitts. Needless to say, this strange garb puzzled his Eskimo friends very much.

Judging exposures presented another tricky problem, since one of the author's two exposure meters went wrong after two or three months. The other continued to work, which was a lucky thing since lights in the Arctic are deceiving—and what appears to be little light to the human eye may be sufficient for the camera.

This Eskimo delighted in pantomiming de Poncins as he made notes and took pictures.

Eskimo mothers carry babies the way some American Indians do.

For equipment, de Poncins took with him four cameras—a Contax, two Rolleiflexes, and a vest-pocket Kodak. Although he often depends on the Contax's *f* 1.9 lens to make up for the bad winter lighting, it was the Rolleiflexes which undertook most of the work. For the past fifteen years, through one man expeditions to cannibal land, and explorations in widely varied climates and conditions, the Rolleiflex has proved his best bet. Other equipment in the Arctic included a supply of Panatomic-X film and light, and medium yellow filters.

This list may sound rather scanty compared to the paraphernalia carried around the corner to shoot a cigar store Indian by some of our magazine photographers, but remember, de Poncins is not primarily a photographer—he is first an explorer and reporter. His camera role was really forced on him years ago by the fact that he couldn't talk any of his photographic friends into the frame of mind where they would be willing to live with cannibals.

De Poncins' photographic philosophy is a brief though important one: "Photography is not painting . . . it has different fields, the plastic, the action, the (*Continued on page* 203)

*ESKIMOS, by Gontran de Poncins, published by J. J. Augustin, Inc., 125 E. 23rd St., New York, 112 pages, 8½x11, illustrated, $6.00.

# It's Spring!

***More hours of daylight mean more opportunities for every photographer, so get your camera out of the house and into out-of-doors***

**By**
**DON STORING**

**Landscape photography** is something that everyone can do. . . providing you take a little care. Don't forget foreground, the several planes which give depth.

A WAG ONCE parodied, "In the spring a young man's fancy lightly turns to thoughts of what the girls have been thinking about all winter." This, of course, is frequently not true . . . unless the girls have been thinking fondly about photography. For spring is perhaps the most popular season of all for picture-taking.

To get right down to the heart of the matter, what *does* spring offer amateur photographers who haven't been—come on, admit it now!—taking so many pictures of late? Well, the first item spring offers enthusiasts is greatly extended hours of all-important daylight. For us camera fans who must worn for a living, this extra daylight may mean the difference between "weekend photography" and real photographic fun when we can go out after our pictures any and every day we please.

"Well! fine!" you may say, "Now that I realize that I have more time in which to make outdoor pictures, what next? What can I do to take full advantage of the spring season?"

Actually, there are as many photographic opportunities in spring as there are in other seasons; but the fellow behind the camera must be observant and alert if he is to record the many appealing shots that lie around him.

It's probably safe to say that the number one subject (next to babies, that is), at this time of year is landscapes. But it takes a practised eye to see the picture possibilities that are in the landscapes about us. A good eye for outdoor beauty is worth more to the photographer than all the fancy equipment he can buy, for without an eye to select the good shots you might as well expose the roof of your mouth as your film. Of course, good equipment can be very helpful, but it cannot guarantee beautiful photographs.

Taking good pictures of landscapes is not too difficult, but a bit of thinking is necessary before you push the shutter release. First, there is the question of discovering the best camera angle for a given view. The exact camera position chosen should provide an interesting overall arrangement in the viewfinder. It usually should also provide some

**Baseball is the** great American sport, and planned action shots will brighten your album.

**You may get wet** in taking a picture like this, but it's all in the game, and who knows, maybe you'll find a fish in your boots.

subject matter in the foreground, middle ground, and background; this tends to lend the photograph the illusion of depth.

Even though a tripod isn't an absolute necessity, you will find it highly desirable. It is very convenient when selecting your camera angle to set it up at the spot you have tentatively chosen. You may then leave the camera to scout for better vantage points without losing your precise camera position. Or you may desire to remove unsightly objects from the field of view without moving the camera from the spot you have selected.

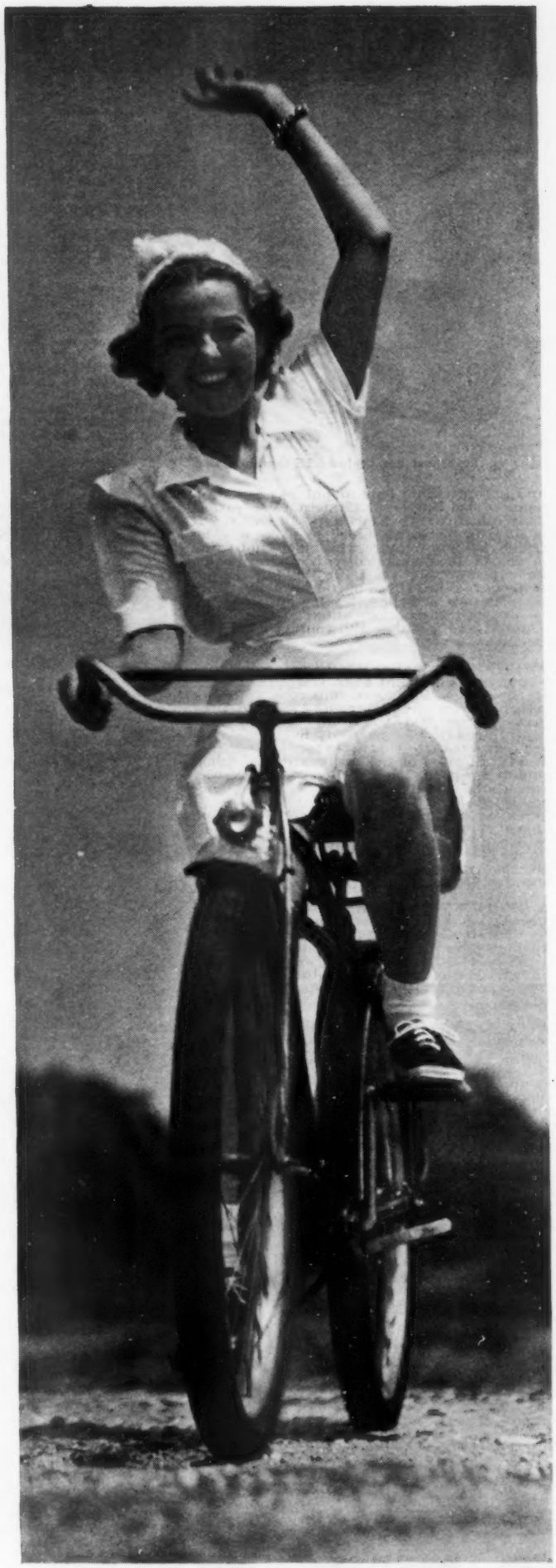
Using a tripod will, of course, allow you to make longer exposures. This comes in very handy indeed when you decide that you'd like to stop 'way down to get all objects, near and far, in as sharp focus as possible.

As most of us know, a yellow filter is almost indispensable for taking top-quality landscape photographs. If you plan to have only one filter, a medium yellow filter is an excellent choice. If you will have two (you plutocrat!) a light yellow filter and a dark yellow filter make a combination that is difficult to beat for all around usefulness. And for photographers who want dramatic cloud and sky effects, a red filter should be added to the collection.

You will discover that a good lens shade is also a great help in getting superior photographs. If you are thinking of buying one, check over the available lens shades very carefully before making a final selection. There are, unfortunately, some shades on the market which are not very efficient.

To give you maximum benefit, the lens shade should project well in front of the lens without too much spread. When the forward edges of the lens shade are just outside the field of view, it is a good indication that you are getting protection. It is a comparatively simple matter to check this point; simply place a piece of groundglass (etched side in) at the focal plane of the camera by resting it on the rollers over which the film passes and close your lens down. Then move your finger inwards from the edge of the shade until it is visible on the etched glass. The distance you must move your finger in order to see it should be relatively short.

As a final word on the subject, (*Continued on page* 150)



**A girl and a bike** are always a good picture, so find a shooting angle, keep clear, and don't forget a smile and shutter speed.

# TRADE NOTES AND NEWS

A NEW 35 MM CAMERA featuring coupled rangefinder and viewfinder combination, an *f* 3.5 coated lens, shutter speeds from 1/10 to 1/300 sec., built-in synchronized flash,

Buccaneer has coated *f* 3.5 lens.

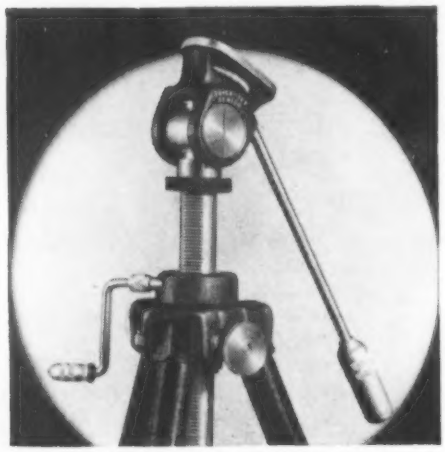
and a retractable lens mount has been announced by Universal Camera Corporation, 28 West 23rd St., New York 10, N. Y. It is the Buccaneer, designed to make double-frame 35 mm pictures in black-and-white or color. It is equipped with a safety shutter release which locks if the film is not transported, or still is on the leader. Other features are a built-in extinction exposure meter with calculator, automatic exposure counter, and a handy film content reminder. The price is to be $65.00.

THE ROLLEIS ARE BACK, according to a recent announcement from Burleigh Brooks of New York, American importer, who has returned from a three-months visit in Germany. The first small air-express shipment already has arrived, but shortages are expected to continue for some time. The retail price of the Automatic Rolleiflex, equipped with Schneider Xenar *f* 3.5 lenses and Rapid Compur shutter, has been announced at $245, to which tax and carrying-case costs must be added for a total of about $300. The Rolleicord II Model, equipped with Zeiss Triotar *f* 3.5 lenses and Rapid Compur shutter will retail at $132.75 plus tax and case, making the over-all cost about $165.00.

A MAGNIFYING GLASS mounted on an adjustable stand is now being made by the Dayton Rogers Manufacturing Co., Minneapolis, Minn., for all-around use in the darkroom. It employs a 1½-inch lens on a universal stand with adjustable focusing. Over-all height is 3¼ inches. The price is $2.00.

A COMBINATION CASE for filters and lens hoods has been announced by Eastman Kodak Company of Rochester, N. Y. Made of leather and divided into two compartments—one for a lens hood and adapter ring with filter, and the other for three additional filters in separate leather pouches—the cases are available in Series V and VI.

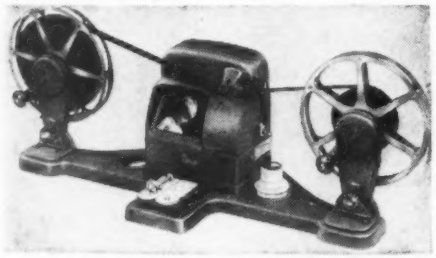
RAISING AND LOWERING the camera without moving the tripod legs is possible with the Quick-Set Elevator tripod made by Quick-Set, Inc., 1735 Diversey Parkway, Chicago 14, Ill. Camera level can be adjusted to a fraction of an inch over a range of 15 to 17 inches, depending on the tripod model, after the legs have been extended and the locking rings tightened. A fold-away crank handle operates the mechanism, and it is locked at any height by a set-screw. A new brochure is available on request from the manufacturer.



Crank raises and lowers the camera.

A CHANGING BAG can be made out of any gadget bag equipped with a new device being offered to bag manufacturers at present by Alexandria Radio and Camera Company, 5335 Geary Blvd., San Francisco 21, Calif. It consists of a pair of black sleeves with light-tight wrist-bands, which are fastened by zippers to the mouth of the gadget bag.

COMPLETE EDITING equipment, all on one base, is offered in the New Baia Movie-Action Editor announced by Baia Motion Picture Engineering Company, 120 Victor Street, Highland Park, Mich. Heart of the editor is the action viewer, with prismatic



Action viewer shows movies in motion.

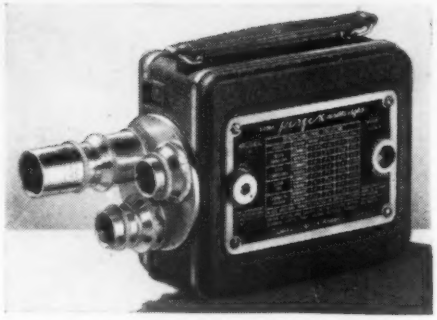
shutter, which shows pictures on the groundglass viewing panel with quality comparable to regular screen projection. The rewinds have tension control and thumb-pressure braking. The splicer, of stainless steel, is designed to trim and cement in one operation. The 16 mm unit, for sound and silent film is to cost $69.50; the 8 mm will be $64.50. Rewinds alone will be $9.75 per pair, splicer alone $9.75, and rewind and splicer combination unit, on metal baseboard, $24.50.

A NEW MODEL REFLEX, the Argoflex II, has been announced by Argus, Inc. of Ann Arbor, Mich. It supersedes the Model E. The most important feature of the new cam-

New Argoflex has all-metal body.

era is its viewfinder system, which combines an *f* 3.5 focusing lens with a square, double-convex field lens which directs light rays from the mirror evenly over the groundglass. This produces a brilliant image for quick, accurate focusing. The new model is all-metal, of cast aluminum, and has an *f* 4.5 Argus Varex coated taking lens which is color-corrected and anastigmatic. It takes 620 film for 12 exposures, counted by an automatic device at the side of the camera. The number on the film need be checked only for the first exposure. Shutter speeds are from 1/10 to 1/200 sec., including bulb. The price of the Model II, with coated lens, is $67.75. Excise tax is $11.29. The all-leather case is $8.50, making a total selling price of $87.74.

A NEW TURRET EIGHT, the magazine-loading Perfex, now is being made available through dealers by Camera Corporation of

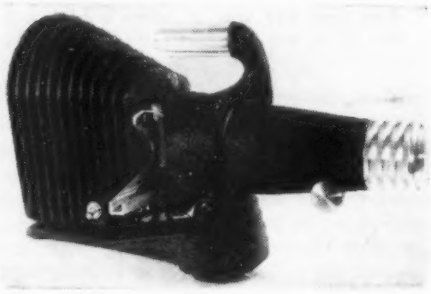


Perfex Turret Eight uses magazines.

America, 844 West Adams Street, Chicago 7, Ill. Standard double eight magazines eliminate the need for threading film and permit interchange of color and black-and-white at any time. Standard equipment includes a three-lens turret front, permitting the user to select the proper lens for any scene. The camera has five operating speeds ranging from 8 to 30 frames per second. A 64-page booklet entitled "Perfect Movies and How to Make Them" is available free by writing the manufacturers at the above address.

COLOR FILM now is being made available to owners of the Micro 16 camera, Wm. R. Whittaker Co., the manufacturers, have announced. The film, spooled for the Micro 16, will be sold by dealers with processing included as a part of the purchase price. It can be returned to the Whittaker company's new Hollywood laboratory for development, where a new $150,000 plant has been installed for color processing.

DESIGNED FOR PROJECTION of 2¼x2¼ color transparencies, the "Star D" 120 projector has been announced by the Davidson



Star-D 120 takes 2¼x2¼ transparencies.

Manufacturing Company of Los Angeles. It includes a special adapter for 35 mm. Standard equipment includes a 150-watt lamp and choice of 5-inch *f* 3.5 or 8-inch *f* 4.5 lens.

MEASURING ILLUMINATION at the higher levels is facilitated by a series of clip-on type multipliers announced by General Electric Company. These multipliers will extend the range of all G-E meters, models DW-48 and DW-58, up to 7000 foot-candles. To use the multipliers it is only necessary to remove the hood and clip on the multiplier. Three sizes are available for measuring light up to 700, 1400, and 7000 foot-candles respectively. They are especially valuable for use in determining exposure by incident light measurement.

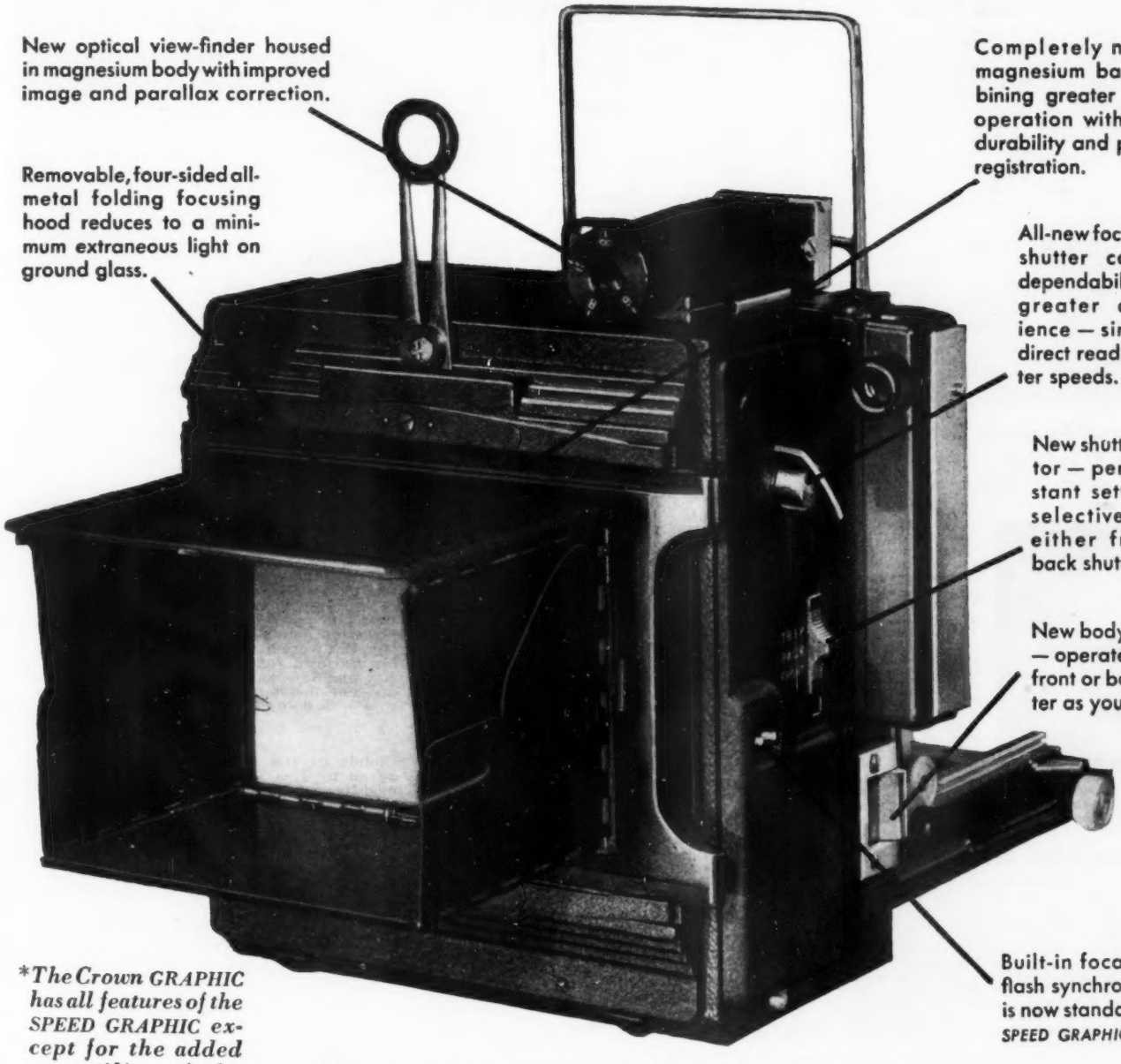
AN ENLARGING LENS, newly-designed for work with black-and-white and color, has been announced by Hugo Meyer & Co., Inc., 39 West 60th Street, New York, N. Y. The stop numerals are placed for best possible visibility, and a "click-stop" feature has been incorporated so that the mount stops with an audible click at each aperture number as it is stopped down. Thus apertures can be selected in the dark. The lens is available in a 3½-inch *f* 4.5 for negatives up to 2¼x3¼, and a 5½-inch *f* 4.5 model for negatives up to 4x5 will be ready shortly.

A PROFESSIONAL MODEL paper safe, providing four compartments for 11x14 paper, four for 8x10 and four for 5x7 has been announced by Nathan Schectman, 228 West Houston Street, New York 14, N. Y. This Nasco model has removable and adjustable shelves to suit the needs of the individual photographer. The price is $15.00; slightly higher west of the Rockies. The

(*Continued on page* 186)

# GET BEHIND ONE OF THE NEW *PACEMAKER* GRAPHICS

**Wholly new in design—embodying 23 new functional features and utilizing war proved materials—magnesium alloys, stainless steel, corrosion-resistant finishes—the all-new *Pacemaker GRAPHICS* are here—3 new *SPEED GRAPHICS* and 3 new **Crown GRAPHICS*—each in the 2¼ x 3¼, 3¼ x 4¼ and 4 x 5 film sizes.**




**The Crown GRAPHIC has all features of the SPEED GRAPHIC except for the added versatility of the wholly new focal-plane shutter with built-in flash synchronization.*

The great new *Pacemaker GRAPHICS* adhere to a 57-year-old tradition of quality and craftsmanship — setting the pace for original design, precision workmanship, functional versatility and honest value.

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# WHO'S WHO

**News & Comments about Photography and Photographers**

**Conducted by H. P. SIDEL, director of THE SCHOOL OF MODERN PHOTOGRAPHY**

## ● The Postman Rang Twice

The first time it was a postcard from former SMPer WALLY LITWIN all the way from Marseille. "Thanks to SMP," he wrote, "my camera gets me into such nice places." Sometime later, we saw some of Wally's on-the-spot shots in Amer. League for a Free Palestine ads. Then, on Mar. 11th, another communication. This time—a newspaper account of the Ex-Navy ship BEN HECHT. Among the Americans held in Haifa, Palestine prison, we found listed as "photographer and engine wiper" one Wallace Litwin of the North American Newspaper Alliance. We hope to get the whole story from Wally before too long. All we can say now is—all in the life of a cameraman.

## ● Davies the Dynamo

Sure, we expected big things of FRED R. "BILL" DAVIES—but not **quite** so fast! Success has a habit of coming quickly to SMP grads, but boy that Bill! From Ontario, Canada, he writes "Since leaving SMP, I've done $7500 worth of work. Got about twice that lined up for the coming year, and have had to add a second photographer. Thanks for the knowledge acquired at SMP!" Bill also tells us of running into another SMPer in Newfoundland—BOB SISSON, photographer for NAT'L GEOGRAPHIC.

## ● Beaucoup Bouquets Department

We ought to be used to it, I know—but we're still thrilled and pleased to get friendly greetings from former SMPers like this one from HELEN RYLANDER of Milwaukee. "The time I spent at the School," says Helen, "was highly instructive. You've given me an excellent photographic background." The low-key thriller (left) that Helen sent along speaks well of her progress! MICHAEL G. PETRUCELLI, who's opened his own studios in Newark writes "Things are much better than I had hoped in such a short time. If it hadn't been for SMP, it wouldn't have been possible! Expect me back later for more useful knowledge!"

## ● Careers in the Making

We wanted to know—so we asked: "how're you doing, SMP grad?" You should have seen the flood of answers! Report after report of interesting and profitable accomplishments. WENDELL BROWN who was with Underwood and Underwood is now with SARRA. KARI BERGGRAV, of Norway, is now a U.N. Staff Photographer. MAURICE FRIEDLANDER is doing press photography for N.B.C. ARTHUR A. KEPLER has snapped up a spot near home as Official Army Photographer, West Point. SEYMOUR BRENNER writes from Miami that he's on his own doing creative portraiture. JOHN E. GLIDDEN reports from his New York studio that he's specializing in fashion and illustrations. From Ontario, Canada, good news from CHARLES D. PHELAN. He's joined the SMPers who know the thrill of successful studios of their own! Fact is, Charles outgrew his premises so fast that he's building a brand-new studio to order!

## ● Send for FREE Booklet!

Whether its portraiture, commercial, news or industrial, there's a future for you in photography. Send for the SMP Outline of Courses. It's yours FREE. Just mail the coupon for a copy.

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# NOTES ON THE PICTURE SECTION

### PAGE 62

Patience payed off for photographer Max Tharpe, when after visiting the statues pictured, time and again, he finally learned under what conditions both statues and buildings would be properly lighted. Chicago's Wrigley Building is the background for this picture, taken with a Zeiss Ikonta, 4-inch Novar *f* 4.5 lens closed down to *f* 8 and using Plus-X film and a K2 filter at 1/100 second.

### PAGE 63

It's the point of view that makes the difference in Edward Burk's *Potomac Pastorale.* The sweep of railings over and beyond the viewer's head gives the picture impressive depth, feeling, and dimension. Burk used a Rolleiflex, mounted with a 15 cm *f* 3.8 Zeiss Tessar lens. His exposure was 1/100 at *f* 12.7 on Super-XX film.

### PAGE 64

*Eileen Jansen,* aboard her prancing white charger, seems to be having the time of her life, and Samuel Wu's photograph carries that infectious gaiety over to anyone who even glances at the picture. It was one of a series Wu turned out for a California fashions designer, and he believed it too good to restrict to advertising. And so did we. Wu used a Rolleiflex mounted with a 7.5 cm *f* 3.5 Tessar lens. The sun was his only source of light, and no filter was used. Exposure was 1/250 second at *f* 11.

### PAGE 65

Framed under the foreleg of the statuary horse in Max Tharpe's photograph, one can see a repetition of the motif in a gasoline advertisement's flying horse in the background. He used a Zeiss Ikonta, 4-inch Novar *f* 4.5 lens. His exposure was 1/100 at *f* 8 on Plus-X film.

### PAGE 66

*Misty Night* was made at a time when the weather would add depth, mystery, and interest to the planned picture. Tharpe cut down his aperture to add a twinkle to the lights. He prefers misty evenings for night shots, believing that photographs made on clear nights tend to have too much flatness, and lack perspective. Zeiss Ikonta, with aperture closed down to *f* 22. No filter was used, and the exposure was 17 minutes on Eastman Plus-X film.

It has been said that Fritz Henle is a man who uses not only a camera, but his heart. After one has looked at enough Henle photographs it is realized that this comes close to the truth. His pictures are always tinged by sympathy or feeling. This particular photograph of the *Place de la Concorde,* though a small print, carries with it a vast amount of loneliness and isolation, and yet it has not been deliberately blurred to create that effect, for focus is sharp from the pillars which support a public building at the far end of the *Place* to the fountain which forms the striking foreground. Taken with a Rolleiflex at *f* 8 with an exposure of 3 minutes on Ansco Superpan Supreme.

### PAGE 67

Once upon a time, and all too often, pictures of the *Washington Monument* were made with its image brightly shown in the reflecting pool built between it and the Lincoln Memorial. However, nowadays, and perhaps fortunately, one can't get that view, because the Navy has built wooden overpasses across the reflecting pool. So, Stewart Love hiked around the Monument for some four hours, carrying 35 pounds of equipment before he finally found a small tidal basin inlet which allowed a reflection of the Monument. After much maneuvering to frame the subject in the trees, he managed to line everything up to his satisfaction. Love used a 4x5 Speed Graphic, mounted with a Zeiss Tessar 6-inch *f* 4.5 lens. His exposure was multiple, approximately thirty of ten seconds each, with his lens closed down to *f* 16. As traffic passed, he would close his shutter, and finally the individual exposures reached a five minute total. Shot on Eastman Super Panchro Press film.

### PAGE 68

The professional stage has many times made good use of a gauze curtain, hung in front of some scene taking place behind it on some set. This curtain is called a "scrim," and it can be used for several purposes. It can be lighted from the audience side, and effectively conceal what is going on behind it, or the scene behind it can be lighted from the stage side of the curtain and everything is revealed, but with a vague, mist-like quality. Or again, as Alan Fontaine has done in his photograph of *Girl with Fan,* objects can be mounted on the "scrim," and serve as an effective adjunct to the picture. His use of cheesecloth is easily copied, and might be attempted by those who make portraits as a hobby. He used a view camera, with 12 inch lens, exposure was 1/25 at *f* 11.

### PAGE 69

At first glance at this de Dienes beauty, one can hardly tell whether the model is posed against water or against sky. There is nothing that ties it to earth, the figure sits alone and isolated, with nothing to conflict with the center of interest. The stark white springboard carries your eye in to *Karen Raven,* and there it is held. Andre de Dienes used a 4x5 Graflex, a medium yellow filter and took the picture at 1/40 second at *f* 11.

### PAGE 70

John Makar, in *Ghost House,* found a subject which, in spite of light and sky and growing ground, carries an air of mystery. Makar used a Rolleiflex with Tessar lens stopped down to *f* 11. A yellow filter was used with Verichrome film, and shutter speed was 1/100 second.

Even those who dislike abstracts, or pictures which to them have a sterile quality, will have to admit that *Design,* by William Beal, is a completely imaginative conception, and one executed with striking technique. The picture was made at Malibu Beach, and Beal used sunlight only, a Newton 4x5 view camera and an *f* 7.7 Kodak Anastigmat of 8 inch focal length, stopped down to *f* 22. His exposure was at 1/25 second with a 25 A (red) filter on Defender XF Pan film.

### PAGE 71

Peter James Samerjan is an ingenious photographer, at least as regards the props he will find to use. The frame in which his model is posed was borrowed from a construction job going on next door, but the bow ties were home-grown. Samerjan, shooting *Barbara Johnson,* used a 4x5 view camera, one 750 watt spot, two 500 watt spots and one floodlamp for fill-in. His exposure was 1/25 second at *f* 11.

### PAGE 72

Clouds in the background of this photograph by Eva Luoma came from a second negative which was double printed with the shot of the three children to achieve the desired result. She uses a Rolleiflex, and on this shot, cut her aperture to *f* 11 and shot at 1/50 second.

*Dress Right, Dress!* was the title given to this clever shot of three ducklings by their photographer, Jewel Rose Miller. A 4x5 Graflex was used, probably resting right on the ground, and the camera mounted with a Kodak Anastigmat *f* 7.7 lens. Exposure was at 1/165 second at *f* 11. The photograph was made at 9:30 A.M., in bright sunlight.

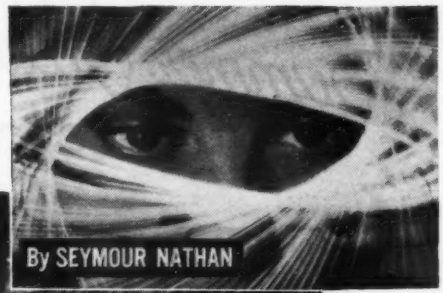
### PAGE 73

Another Henle photograph, *Laughing Clown,* was taken at Madison Square Gardens in New York, when the circus opened its yearly season there. Henle used a Rolleiflex mounted with a Zeiss Tessar *f* 3.5, 6 cm focal length lens. His shutter speed was 1/5 second, and his film Ansco Superpan Press.

### PAGE 74

The gradations of black and white in this photograph by Eileen Darby range from almost jet black to a gleaming silver as caught in the train rails. Frequently a photograph will be made with a technique of framing the subject as an end in itself. But here Darby has framed her subject, and yet has arranged her over-all composition so that rails lead into horizon and complete the picture, making it an artistic whole. Her camera was a Rolleiflex, the aperture *f* 5.6 and the exposure 1/50 second on Plus-X film.

# LOOKING INTO YOUR FOTO FUTURE


By SEYMOUR NATHAN

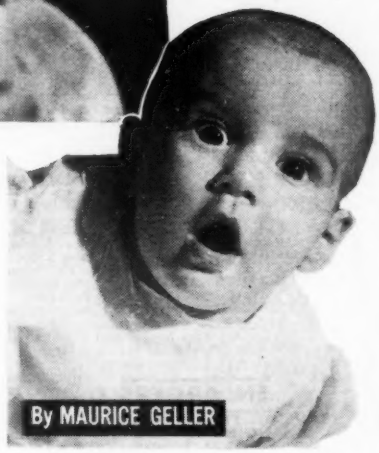
**1. It doesn't take a crystal ball** to see photographic success in view! What it does take is the kind of complete, ultra-modern instruction that gives New York's SCHOOL OF MODERN PHOTOGRAPHY its international fame. SMP graduate SEYMOUR NATHAN entered SMP fresh out of an army photo lab. Previously, he had been Assistant to a leading PIX photographer. Now—his technique perfected and up-to-date, Mr. Nathan is opening his own N.Y.C. studios, specializing in fashion. His interesting shot (*left, below*) is a double printing job. The insert is the result of taking the negative of the crystal gazer and combining it with an unusual shot of whirling electric flashes. This kind of inspiration comes freely at SMP.

By SEYMOUR NATHAN

By M. A. NUNES

By JAMES LEO

**2. Study in Contrast**—SMP grad. M. A. NUNES created the fashion stunner (*above, left*). Former SMP student JAMES LEO took the human-interest shot to the right. Deciding they could make even sweeter photo-music together, the two have opened studios in Scranton. They are not the first Damon & Pythias of photography to meet and join lenses at SMP. Amateurs before SMP days, Nunes and Leo are two more examples of how quickly and brightly talent blooms at SMP.


By MAURICE GELLER

**3. Well Shut My Mouth!** Don't be so surprised, feller! Small-fry like you (*see right*) are second nature now to SMP grad MAURICE GELLER. A professional, looking for perfection, Maurice quickly absorbed the talented coaching of the School's child-expert-instructors. Baby shots and portraiture, both success builders, are given special attention at SMP. Good luck in your new Newark studios, Maurice!

By VIRGIL CHEEK

**4. Pretty as a picture**—and very difficult to take—but amateur SMP student VIRGIL CHEEK took it (*see left*). Now Virgil's with PAGANO, New York's fabulous commercial studio, as color-technician-assistant. Such skillful high-key shots and low key thrillers, too are all part of SMP top-notch training.

By SHIRLEY J. HAND

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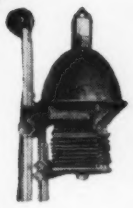

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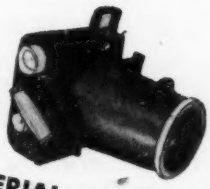

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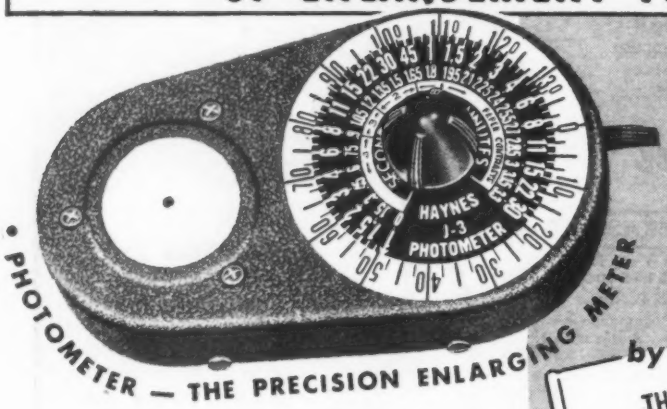


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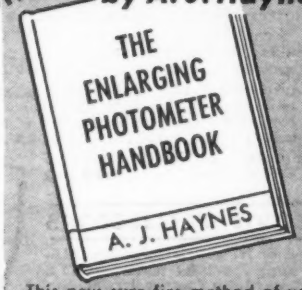


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## Cockers Are Photogenic

(*Continued from page* 49)

able to good photographic rendering than the solid-colored variety. Let's suppose you are on location and have five of these beautiful parti-coated cocker pups as models. The first thing is to find as large a room as possible in which to work. Then let the little pups out of their confinement so that they can run helter-skelter all over the room. After

**Mother dog** and her pup; a combination difficult to beat when it comes to human interest and good pictorial possibilities.

they have investigated the equipment and have satisfied their natural curiosity, try to win their friendship and confidence by giving them a few dog biscuits. This must all be done in the shortest possible time. If the pups become tired, which they quickly do, you may have to confine yourself to sleeping pictures.

Next, set up a small box or table against a plain colored wall, if possible; if not, then use one of the Army blankets as background. The other blanket should be placed on the table to serve as a base. Then set up the camera, focus on some subject the same size as the pups, and mark off a spot on the table where you intend to place the models. Stopping down the camera to as small an opening as possible, preferably *f* 22 or *f* 32, will give sufficient depth of field to take care of any backward or forward movement.

The matter of lighting is quite important in obtaining good dog pictures. Fine texture and detail in the dog's coat are absolutely essential. To guarantee the desired results, place the main light at a forty-five degree angle from the camera a little above the height of the pups. Then put a fill-in light directly in line with the camera throwing light into the shadowed portions of the subjects. This lighting setup will give the brilliance that is necessary for fine dog pictures. If any of the pups appears dull and his nose dry, it is advisable to eliminate him from the group.

Once you have the models in place on the table, work swiftly and precisely. No

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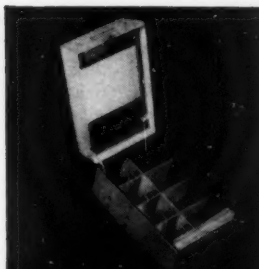

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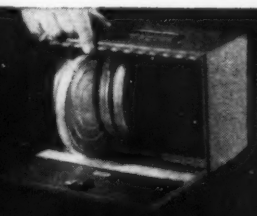

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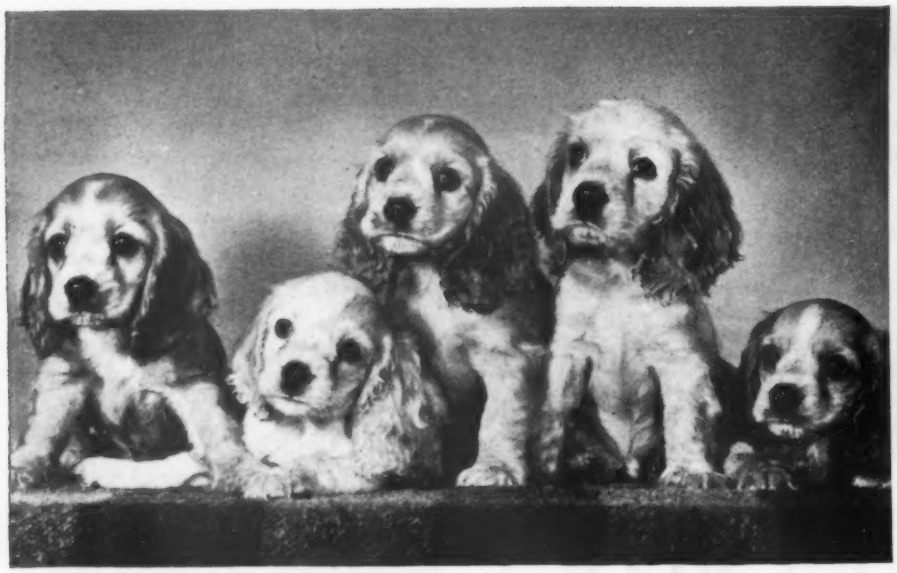

**Passive-enough-looking** in this photograph, this quintet of whirlwinds was no snap to pose. But suggestions outlined in the text will help you to duplicate it.

rushing around pell-mell, for this may frighten the pups and cause no end of trouble. Give each pup a dog biscuit while he is in position and when he has finished eating, walk calmly back to the camera with the box of dog biscuits under your arm. The pups' eyes will usually follow the photographer in expectation of more food. Then if you raise the box of dog biscuits up over your head and shake it a little or make a few odd noises, the pups will assume different expressions. When they do, each dog in line, snap the shutter.

I have found this to be a successful procedure, and which I follow whether the job is a portrait of one dog or a group shot of several. Occasionally when taking pictures of cockers you will run into one ornery, mischievous little rascal that just will not stay put. Keep your eye on this little trouble maker, as nine times out of ten he will be the one to add the "punch" that will give your shots plenty of life. Also keep in mind that the mischievous pup is the one you will want to use for human-interest.

When you have finished with the litter, it is always a good idea to take single shots of the most desirable pups, or to take any story-telling pictures which you may have in mind. The important thing to remember is that you must work quickly, watching for every opportunity. Remember, cockers become very nervous and excitable from any undue commotion on the part of the photographer. As a stranger you must win their confidence.

An evening spent taking photographs of cockers will undoubtedly be a very trying one to the beginning photographer, or the experienced one, for that matter, but the time spent will be well worth the effort. After you have a little experience along these lines, you will find each new attempt will be easier than the last, and before long you will find that the "cocker" will help you crash salons, Sunday rotogravure sections, magazines, and the top photography contests.—

**Tuckered out.** A good shot, but you'll get an over-abundance of this kind of pose if you let your little pup subjects tire themselves out before you're ready to shoot.


# SPECIALS

## APPETIZERS . . .

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| 127 mm. Woll. f:4.5 coated, L.N. | 127.00 |
| 135 mm. Hektor f:4.5, cpld. | 146.00 |
| Leitz Image Erecting Finder, new | 87.50 |
| Sliding Copying Attachment, L.N. | 34.50 |
| Leitz Focomat Enlarger, L.N. | 147.00 |
| Leitz Flash Synchronizer VIII | 63.00 |
| New Abbey flash for Leica | 50.00 |

## DESSERTS . . .

| | |
|---|---|
| Quickset Hi Boy lightweight Tripod | $41.00 |
| Helland "S" flash synchronizer for speed cameras | 37.50 |
| 5 x 7 Cykon all metal printer, L.N. | 18.25 |
| Leitz Vidom finder | 39.50 |
| Non-Rewinding Reel for 16 mm. Projectors | 14.50 |
| Light stand w/2 reflectors and cord | 11.50 |
| Three 16 mm. magazine Kodachrome 1946 date | 14.50 |
| Movie screen 36 x 48 tripod or in box | 18.00 |
| Argus Color Slide Projector, like new | 21.25 |
| Spring back for 6 x 9 and 9 x 12 film pack cameras | 14.50 |
| Beacon, vest pocket camera, coated lens, case | 12.45 |
| Weston Master II and E. R. case | 29.80 |
| General Electric DW58, case | 27.15 |
| DeJur 6A case | 18.50 |
| DeJur 50A case | 25.75 |
| Camera Identification Holder FREE. | N/C |

**10 DAY MONEY BACK GUARANTEE**

**OLDEN**

# *In the heart of* NEW YORK CITY

### MINIATURE CAMERAS AND LENSES

| | |
|---|---|
| Contax II, Sonnar f:2 | $242.00 |
| Contax III, Sonnar f:2 | 278.00 |
| Contax III, Sonnar f:1.5 | 399.00 |
| 28 mm. Tessar f:8 | 108.00 |
| 35 mm. Biogon f:2.8 | 247.00 |
| 40 mm. Biotar f:2 | 165.00 |
| 50 mm. Sonnar f:2 | 98.00 |
| 50 mm. Sonnar f:1.5 | 235.00 |
| 85 mm. Sonnar f:2 coated | 275.00 |
| 135 mm. Sonnar f:4 chrome | 175.00 |
| Contaflex, Sonnar f:2, case | 280.00 |
| Contaflex, Sonnar f:1.5, case | 378.00 |
| Retina or Welti I, f:3.5 | 52.00 |
| Retina II, f:2.8 cpld. R.F. | 122.00 |
| Perfex 55, f:2.8 Woll., L.N. | 68.00 |
| Mercury II, f:2.7 coated, L.N. | 52.50 |
| Kine Exakta Tessar f:2.8 | 269.00 |
| Kine Exakta Biotar f:2 coated | 389.00 |

### KINE EXAKTA LENSES

| | |
|---|---|
| 4 cm. Meyer f:4.5 wide angle | $148.00 |
| 7.5 cm. Zeiss Biotar f:1.5 coated | 280.00 |
| 8 cm. Xenon f:2 Tele lens, coated | 119.00 |
| 8.5 cm. Zeiss Sonnar f:2 coated | 219.00 |
| 8.5 cm. Zeiss Triotar f:4 Tele lens | 105.00 |
| 13.5 cm. Zeiss Triotar f:4 Tele lens | 134.00 |
| 135 mm. Leitz Elmar f:4.5 Tele lens | 98.50 |
| 15 cm. Tele Megor f:5.5 Tele lens | 98.00 |
| 15 cm. Dallon f:5.6 Tele lens | 108.00 |
| 18 cm. Zeiss Tele Tessar f:6.3 | 175.00 |
| 25 cm. Tele Megor f:5.5 | 154.00 |

### REFLEX

| | |
|---|---|
| Rolleiflex f:3.5 Tessar, case, acc. | $198.00 |
| Primaflex f:3.5 Tessar | 128.00 |
| Korelle Reflex I, f:2.9, case | 109.00 |
| Korelle Reflex II, Tess. f:2.8, case | 185.00 |
| Ikoflex III Tess. 2.8 | 334.00 |

### MOVIE

| | |
|---|---|
| Bolex H-8, latest ½" f:1.9 lens, case | $289.00 |
| Moviekon 16 mm. f:1.4 Sonnar, cpld. | 389.00 |
| 2" Sonnar f:2.8 for Movikon | 94.00 |
| 3" Sonnar f:4, cpld., Tele lens | 134.00 |
| B&H Autoload Master 1" f:1.5 W.A., f:2.7 lens, 3" f:4 Tele lens, LN. | 480.00 |

### PRESS CAMERAS AND MISCELLANEOUS

| | |
|---|---|
| Miniature Speed Graphic with f:4.5 Ektar, Kalart R.F., Heiland flash gun, adapter, holders, acc., L.N. | $224.00 |
| Anniversary Speed Graphic, 3¼x4¼, or 4x5 f:4.5 lens, Cpr. Kalart R.F., Focuspot gun, holder, adapter, shade, 4 filters, case | 289.00 |
| Linhoff Technike, 9x12 Zeiss f:4.5 lens, R.F., holders, adapter, case | 298.50 |
| 5x7 Linhoff Box | 98.00 |
| 2¼x3¼ Busch, Tess. f:4.5, Kalart R.F., L.N. | 128.00 |
| 4x5 Graphic View, f:7.7 coated | $207.00 |
| Super Ikonta A, f:3.5 Zeiss lens, R.F. | 138.00 |
| Minox, latest f:3.5 | 159.00 |
| Leitz Slide Proj. latest, 300 watt, L.N. | 96.00 |

## PROTECTED PURCHASES

**April 10th to July 10th 1947**

**IF** a Later Model replaces the new camera you have purchased from us, we will exchange the camera under our "Protective Plan" for the later model.

**IF** the price of the New Camera you purchased is reduced by the manufacturer, we will refund this difference to you.

You will receive a signed Certificate of Protection with each purchase.

### 35 MM. PROTECTED PURCHASES

| | |
|---|---|
| Argus, Model C-3, latest f:3.5 coated | $ 70.33 |
| Perfex DeLuxe, f:2.8 coated, case | 98.00 |
| Mercury II, coated f:2.7 | 79.50 |
| Clarus, Woll. f:2.8 coated, R.F., case | 122.75 |
| Kodak 35, R.F., case | 89.80 |
| Argus A2, f:4.5 coated, case | 29.85 |
| Vokar, R.F., f:2.8 coated, case | 85.95 |
| Leica IIIC, Elmar f:3.5 coated | 297.50 |
| Leica IIIC, Summitar f:2 coated | 392.00 |
| Universal Buccaneer, f:3.5 coated, R.F. | 65.00 |

### REFLEX PROTECTED PURCHASES

| | |
|---|---|
| Ciroflex, latest f:3.5 coated, Alphax, case, shade, filters | $ 89.00 |
| Argoflex, latest, f:4.5 coated, case | 69.63 |
| Kodak Reflex, f:3.5, case | 120.42 |
| 2¼x3¼ R.B. Graflex, Ektar f:4.5 coated | 157.50 |
| Rolleicord IIA, f:3.5, case | 165.00 |
| Rolleiflex Automatic, Xenar f:3.5 | 300.00 |

### MOVIE PROTECTED PURCHASES

| | |
|---|---|
| Bolex H-16, 3-lens Turret with 1" f:1.5 lens and 3" f:3.8 Telexenar | $415.00 |
| Keystone K-8, f:2.5 and case | 67.00 |
| 16 mm. Natco Sound Projector | 497.00 |
| Perfex Magazine Turret, f:2.5 | 89.50 |
| Revere Turret, f:2.8 coated lens | 110.00 |
| Revere DeLuxe Projector Model 85, case | 124.00 |
| Revere 88, f:2.5 coated | 77.50 |
| Valette 16 mm. Projector, 1000 watt | 247.50 |
| Cinklox 16 mm. f:2.5 coated Woll. | 76.15 |
| Universal Cinematser, f:2.5 | 66.65 |
| Ampro Sound Proj. Premier 20 | 540.00 |
| Bolex L-8, f:2.8 lens latest | 152.50 |
| Bolex H-8, latest ½" f:1.9 Woll. coated | 317.00 |
| Victor Sound Proj. Model 60 latest | 468.00 |
| Bell & Howell Sound Proj. Cordomatic latest | 603.00 |
| Universal Projector, 500 watt | 69.50 |
| De Jur 8 mm. Projector, case | 174.00 |
| Ampro 8 mm. Projector, case | 159.00 |
| Briskin 8 mm. Mag. f:1.9 | 122.00 |

### PRESS CAMERA PROTECTED PURCHASES

| | |
|---|---|
| 2¼x3¼ Busch, f:4.5 coated Woll. lens, Rapax shutter, cpld. R.F., flash gun | $194.00 |
| 4x5 Corona Commercial | 55.00 |
| 5x7 Corona Commercial | 65.00 |
| Grover 4x5, case | 85.65 |
| New-Vu 4x5 all metal camera | 39.50 |
| 8x10 Korona Commercial View camera, L.N. | 58.00 |
| 4x5 Meridian Technica, all swings | 225.00 |
| 4x5 B&J Press, Kalart R.F., f:4.5, focuspot | 198.00 |
| 5x7 Grover View, K.A. f:7.7 | 158.00 |
| 4x5 Brand View Camera "17" | 87.50 |

### MISCELLANEOUS PROTECTED PURCHASES

| | |
|---|---|
| 4x5 National Coldlight Enlarger | $139.50 |
| Micro 16 Camera | 29.50 |
| Omega DII w/color head | 194.80 |
| De Jur Versatile No. 2, including lens | 99.00 |
| Solar 120 Enlarger with 3½" Ilex f:4.5 | 82.25 |
| Wabash Strobe Lite Portable Lightweight w/charger | 228.75 |
| Medalist II, Ektar f:3.5, case, acc. | 278.00 |
| Spencer Slide Projector MK 100 with case | 31.50 |
| Federal Enlarger Model 312 with f:6.3 lens | 53.00 |
| Federal Enlarger Model 315 with f:4.5 lens | 89.50 |
| Federal Enlarger Model 450 with f:6.3 lens | 112.50 |
| Fed. Flash camera including flash | 11.85 |

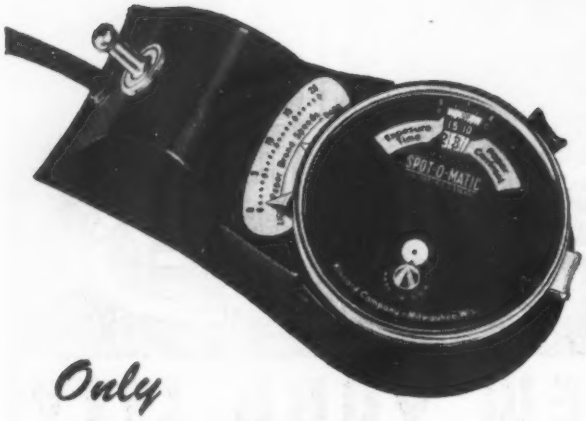
**ALL CAMERAS SHIPPED 10-DAY MONEY-BACK GUARANTEE**

# OLDEN CAMERA & LENS CO.

**1265 BROADWAY at 32nd STREET . . . . NEW YORK 1, N. Y.**

# ENLARGING...

## a Complex Problem Made Simple!




Is your wastebasket full of sick prints? *Don't become discouraged!* In exposing with a camera, variations of several hundred percent might give usable negatives; but in enlarging, *as little as* 10% often means the difference between GOOD and POOR prints. The relationship between exposure, contrast grade of paper, and the contrast range of the negative *adds complications.*

Why GUESS . . . when you can measure?

*Only*

## SPOT-O-MATIC *gives ALL the Answers!*

By providing all needed information *automatically* . . . SPOT-O-MATIC solves your biggest enlarging problems. In ONE reading it tells the correct paper to use for each negative, the exposure time required, and whether negative is over or under-developed. Has illuminated dial!

Always accurate and easy-to-follow, SPOT-O-MATIC owners say it is *indispensable.* See for yourself!

**COMPLETE PRICE:** . . . with instructions for black and white, and color; 6-ft. cord. **$9.85**

**KINNARD COMPANY . . . 760 N. Water St., Milwaukee 2, Wis.**

## SPOT-O-MATIC *Enlarging Meter*

## NOW! WASHING TIME ONLY 5 MINUTES WITH HYP·A·MIN NO RUNNING WATER

Why soak in water for an hour or more when a short dunk in HYP-A-MIN solution can *whisk away hypo in minutes?*

***HYP-A-MIN IS SPEEDY!***
While ordinary washing takes a full hour, washing time with HYP-A-MIN takes only 5 minutes.

***HYP-A-MIN IS SAFE!***
Contains no toxic acids, will not stain, injure the skin or your prints. No sludge, residue, unpleasant after effects.

**$1** FOR 48 TABLETS

***HYP-A-MIN IS CONVENIENT!***
Individually sealed in colored cellophane to prevent light deterioration. All you do is tear one tablet off its cellophane sheet, dissolve it in 16 oz. of water, and presto! . . . enough solution to treat six 8 x 10 prints or the equivalent. A complete package makes sufficient solution for treating 700 5 x 7 prints.

***HYP-A-MIN IS INEXPENSIVE!***
48 tablets cost you only $1.00. Remember it takes only one tablet to make a 16 oz. solution.

**ORDER NOW . . . ROBELY LABORATORIES, INC. 475 Fifth Ave., New York 17, N. Y.**

## We Won't Do $1 Developing

Fine developing and printing can't be done at Bargain prices. Perhaps your best negative is on your present roll . . . but unless it is expertly developed and printed you'll never know. Edwards individually develops, hardens and vaporates every film. Each print is separately made by hand, with full consideration of negative characteristics. Edwards' service is unequaled and reasonably priced. Write today for FREE price list.

EDWARDS FINE GRAIN LABORATORY
30 E. Adams St., Dept. P., Chicago, Ill.

## "STREAMLINED OPTICS"

***KORONA WIDE-ANGLE BINOCULAR***

Leaders since 1884 in quality optics. The first and only streamlined prism binocular with prisms in straight line of vision. Cleaning is easy.

*Ask your dealer—he knows quality*

**GUNDLACH** Manufacturing Corp. Fairport, New York


# *Calendar of* PHOTOGRAPHIC EXHIBITIONS

*Conducted according to the recommended practices of Photographic Society of America.

**Northern Photographic Exhibition.**
On exhibition April 19 to May 17, City Art Gallery, Manchester, England.

**48th Annual Photographic Salon*, Portland Camera Club.**
On exhibition April 27 to May 25 in the L. D. M. Sweat Memorial Art Museum, Portland, Maine.

**6th Montreal International Salon of Photography*, Montreal Camera Club.**
On exhibition May 3 to May 25 at the Museum of Fine Arts, Montreal.

**World War II Salon, Free Library of Philadelphia.**
On exhibition May 4 to May 31, Free Library of Philadelphia, Parkway at 19th St., Philadelphia, Pa.

**85th Annual Open Exhibition, Edinburgh Photographic Society.**
On exhibition May 17 to May 31, Edinburgh, Scotland.

**16th Annual Boston Salon of Photography*, Boston Camera Club.**
On exhibition May 18 to May 25, Boston Camera Club, 351 Newbury St., Boston, Mass.

**6th Annual Cincinnati Salon of Photography*.**
On exhibition May 21 to June 16, Cincinnati, Ohio.

**7th International Salon*, Photographic Society of Southern California.**
On exhibition June 2 to June 21, Pasadena Public Library, Pasadena, Calif.

**12th International Anthracite Salon, Scranton Camera Club.**
On exhibition May 24 to June 24, Everhart Museum of Natural History, Science, and Art, Scranton, Pa.

**4th Wichita International Salon of Photography*, Wichita Photographic Society.**
On exhibition May 18 to June 1, Wichita Art Museum, 619 Stackman Drive, Wichita, Kan.

**8th Syracuse International Salon of Photography*, Syracuse Camera Club.**
On exhibition May 21 to June 15, Syracuse Museum of Fine Arts, Syracuse, N. Y.

**1947 San Francisco International Exhibition of Photography*.**
Closes May 12.
Entry fee $1.00.
Four prints and/or slides allowed.
On exhibition June 8 to July 6, DeYoung Museum, Golden Gate Park.
For entry form write E. C. Adams, 736 Lake St., San Francisco 18, Calif.

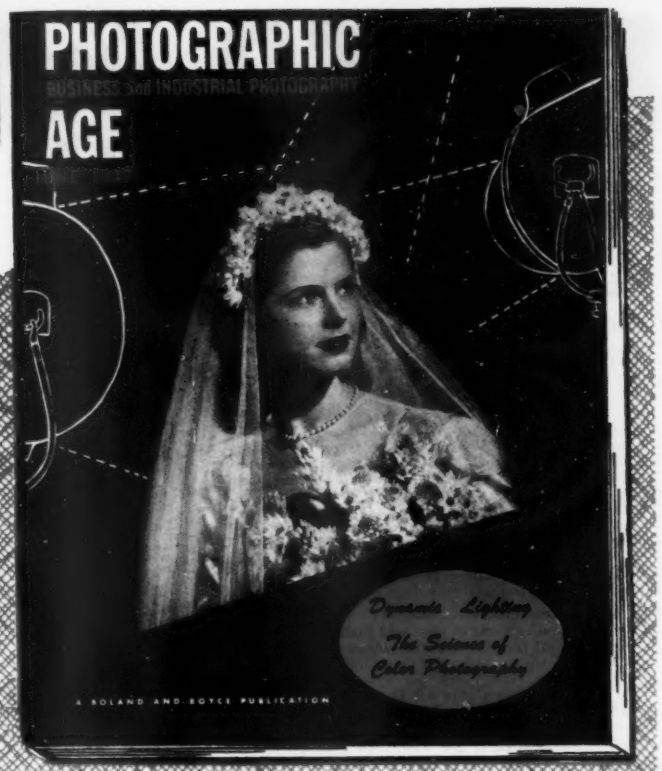
**4th Annual Piedmont Festival Photograph Exhibit.**
Closes May 17.
Entry fee $1.00.
Four prints allowed.
On exhibition May 31 to June 7.
For entry form, write Ed T. Simons, Piedmont Festival, Winston-Salem 1, N. C. Only residents and former residents of Georgia, North Carolina, South Carolina, and Virginia are eligible to enter.

**9th International Salon of Nature Photography*.**
Closes May 18.

(*Continued on page* 96)

# THIS MONTH IN PHOTOGRAPHIC AGE

## June Issue




### The Science of Color Photography

The science of color photography from beginning to end . . . Basic and advanced techniques to aid the commercial and industrial photographer achieve optimum results in his color work.

This is the first of seven articles presenting the newest methods and equipment used in color photography and processing. Step after step is completely covered and illustrated in page after page of information that is as interesting as it is valuable to anyone engaged in photography as a career. . . . But more than informative and of current value, this series is a chronological reference that every commercial and industrial photographer will want to KEEP in his files.

### Dynamic Lighting for Commercial and Industrial Photographers

Read about the new lighting techniques for commercial and industrial photographers . . . Every phase of this vital subject is here thoroughly covered and illustrated . . . Floods, Spots, Flash and Repeating Flash, Fluorescent, Infrared, color, etc., as analyzed and exploited to their fullest extent by the five top experts of photographic lighting.

In addition, a complete symposium listing and illustrating all the lighting equipment now available for commercial and industrial use.

This article is the first in a complete series on this important subject—it's a MUST for every commercial and industrial photographer!

*the technical photographic magazine*

### And in addition you'll find

- CONSTRUCTION . . . how to build studios, theaters and processing rooms.
- PHOTOGRAPHY AT WORK . . . interesting stories of photography in business and industry.
- SCIENTIFIC PHOTOGRAPHY . . . covering methods and techniques.
- ENGINEERING PHOTOGRAPHY . . . uses of photography in research, design and production.
- PHOTOGRAPHICALLY SPEAKING . . . a department devoted to latest news review of business, industrial and commercial photography.
- REVIEW OF TRADE LITERATURE . . . a digest of every pertinent piece of literature available in the field.
- NEW PRODUCTS

*You'll feel this way too!*

"Photograpnic Age" is a great aid in our work and a valuable reference for our library. It's the most eagerly read magazine in our photographic department.

J. R. K.
Detroit, Mich.

Commercial and industrial photography have been waiting for a magazine such as "Photographic Age" for a long time. In my opinion, no one engaged in this field should be without it.

R. W. L.
Cleveland, Ohio

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**Montclair, New Jersey**

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A BOLAND AND BOYCE PUBLICATION

Detroit Public Library

# FACTS *You Should Know About* ELECTRIC MOVIE CAMERAS

***Questions and Answers about the 16mm A-N Magazine Loading—Electric Driven Movie Cameras***

**Q. What are electric cameras?**
A. During the war, the Government required Fairchild, Bell & Howell, Morse and other international camera manufacturers to build a motion picture camera to operate under aerial combat conditions. The famous Army-Navy (A-N GSAP—Gun Sight Aiming Point) gun camera resulted. Magazine loading, to operate off the 24-volt current aircraft wiring system, this 16 mm camera filmed the War aloof, operating dependably despite intense pounding of gun and vibration of aircraft motors.

**Q. Why buy an electric camera?**
A. Because you're tired of the "old fashioned" movie cameras that require film threading—and because you're fed up with losing those important shots while taking time "out" to **wind** your camera. An electric camera gets **all** the action—from the moment you press the Button until your finger releases it.

**Q. Are they practical for amateur cine photography?**
A. Definitely. Thorough engineering and redesigning as in Associated Photo Products LEKTRO camera has produced a 16mm movie camera—unquestionably the finest in America. Lesser redesigning makes available the same camera at a more moderate cost.

**Q. What is meant by "intensive redesigning"?**
A. Intended originally for Aircraft 24-volt circuit, simple adaption for dry-cell operation is impractical. **Proper conversion is necessary:**
1. Complete motor rewiring.
2. Internal reconversion of electric circuit, and power redistribution.
3. Designing of special compact battery power unit to function properly under film running load.
4. Synchronization of shutter speeds.
5. Incorporating special operating feature, for simple operation.

**Q. Are all electric cameras being offered, the same?**
A. Definitely not. Many of this type camera are being offered for sale with a minimum or no change in its original form. A comprehensive photographic technical knowledge of these cameras is required for satisfactory redesigning. Associated Photo Products of New York are technically equipped to do the engineering required in a satisfactory manner.

**Q. How do "electric cameras" differ?**
A. There are **three** general differences: the thoroughly redesigned camera is completely disassembled, fully converted internally and put together again with added refinements and improved features: the **modified** type—in which basic conversion has been made for the camera to operate efficiently with the use of the slightly heavier Super Powr-Pak battery; the **unconverted** type—offered for sale just as it is taken from the airplane. The majority of cameras being offered fall into this category and give **very unsatisfactory results.**
BE SURE YOU KNOW WHICH YOU ARE BUYING!

**Q. What is the "redesigned" type?**
A. The LEKTRO camera offered by Associated Photo Products has been completely redesigned and remade. Rewired to operate off a specially created, extremely lightweight battery (weighing only 2 pounds) without variance that might affect shutter speeds; Shutter speeds of 8-16-32 and 64 frames per second (and for those who "shoot for sound" speeds of 12 and 24 f.p.s. are available); Telescopic optical view finder, correcting for parallax; f3.5 lens stripped for easy operation; Film Footage Indicator; Starter Button and tripod socket installed—**completely refinished** in a rich golden brown and furnished complete with a leather case.

**Q. What is the "modified" type?**
A. The 16mm movie camera (such as featured on this page) has had its wiring circuit modified to operate from a special Powr-Pak battery, slightly heavier than the one furnished with the Lektro, but will operate with the same efficiency. (Super Powr-Pak batteries for this camera, furnished by Associated Photo Products will run 25 to 30 magazines of film). For ease in operation a battery, coupling cord, optical view finder and automatic release are included with camera.

**Q. What is the "unconverted" type?**
A. This is the camera as basically used in the aircraft—no conversion—no view finder, starter button or any of the basic requirements for average picture taking service. It quickly drains regular dry-cell batteries after running several magazines of film, and oft times less. It cannot maintain **constant** shutter speed with **any** dry cell batteries.

**Q. What camera to buy?**
A. Obviously, the "unconverted" type is to be shunned because it falls far short of what you'd expect in a movie camera.
BUY THE LEKTRO—if you want the world's finest 16mm magazine loading, electrically-driven movie camera. Its ease of operation, its trouble-free performance, its guarantee of quality—assures you top-quality motion pictures under all conditions.
BUY THE MODIFIED "GSAP"—if you want an inexpensive electric-drive camera that will give you **good** results—for less money.


## THE *Original* GSAP

from which the famous LEKTRO camera has been re-created. Beside blazing cannon and pounding airplane motor, this remarkable camera "shot" Victory film-footage throughout the War. You can now own it—at a fraction of its original cost—**brand new**—ready to operate!

## 16mm MAGAZINE LOAD—*Electric Drive*

## MOVIE CAMERA

The identical camera *unit* with the LEKTRO camera without the extensive reconversion and engineering redesigning. All necessary changes have been made, to make this semi-converted camera give you practically the same fine operation as the LEKTRO camera, minus only some of its finishings, refinements and extremely light weight.

**NO** *Winding! Film Threading!*

## READY TO OPERATE

*Complete*

With:

**OPTICAL VIEW FINDER**
Correcting for parallax

**SUPER POWR-PAK**
Battery runs over 25 magazines.

**COUPLING CORD**
With dual plugs.

**AUTOMATIC RELEASE**
Button for instant camera action.

**$55.**

**RECOMMENDED ACCESSORIES**
Installation of tripod socket....$ 3.75
Sole leather compartment case with shoulder strap. Holds camera, battery, film & acc...$14.00

**TO OWNERS OF GSAP CAMERAS**
**Free Brochure**
For those who already own this type camera—complete parts and accessories are available for home conversion to the fine LEKTRO specifications—or let us do it for you.
***Write Dept. P6 Today!***

**DEPT. PP6 • • • 18 EAST 42nd ST.**

# AMERICA'S FINEST 16mm MOVIE CAMERA

***Uses Standard***
***50 Ft. E. K. Magazine Film***
***Color and Black & White***

Snap in the film magazine and you're ready to shoot—three second loading. No film threading to annoy you . . . no winding is ever necessary. Now you can take film sequences as long as you like—that wonderful *battery-drive* is at your fingertip command . . . take a foot or 50 feet. Ready for action—*instantly!*

Out of the skies and aerial combat service, this camera—created by Fairchild, Bell & Howell, Morse and others to rigid government specifications—has been redesigned through ingenious Appco engineering into America's finest 16mm movie camera . . . every amateur and professional cine-fan's dream of their ideal postwar movie camera.

### *MODEL A*

**The Ideal "All Purpose" Camera for General and Amateur Use**

Optical view finder; enclosed footage indicator; speeds 8, 16 and 32 f.p.s.; f3.5 lens; yellow filter; Power-Pak battery—complete with luggage-leather carrying case..... **$128.00**

Weight of Powr-Pak battery approx. 2 lbs.

C-mount, installed.....$5.00

### *MODEL B*

**The 'Heavy Duty' Camera Unit for 'Professional' Results**

A "heavier" LEKTRO camera unit for the more advanced cine fan—ruggedly built for more "constant" use. With these added **deluxe** features: Super Powr-Pak battery (approx. wt. 3¾ lbs.)

**$139.50**

### *HOME*

Those "precious" moments with the children and pets . . . outings . . . picnics . . . travel—nothing escapes because your "motor ran down." LEKTRO needs no winding.

### *SPORTS*

Every exciting moment of action . . no interruption of that crucial moment.

### *INDUSTRY*

In "motion study" for production control where viewing every minute operation is essential.

### *MEDICINE*

Where filming surgical techniques requires CONTINUOUS filming—no time lost in winding.

### *NATURE STUDY*

Filming wild game life in its natural habitat by REMOTE CONTROL. A truly VERSATILE movie camera!

***Special!***

Each model also available with "sound" speeds of 12 and 24 f.p.s.
All models available with Kodak f1.9 lens.
(Illustrated Above)

## THE 16mm *Magazine* POCKETTE MOVIE CAMERA

Pocket-size! Uses E. K. Simplex type and Appco Magazine film—black and white or Color. Internationally famous manufacturer—made to sell for much more—a **guaranteed value!**

**Appco MAGAZINE FILM**
To fit this camera
50 ft.
**$3.50**
Includes processing

**Tip-top Features!**

- BAUSCH & LOMB F3 LENS
- ENCLOSED OPTICAL VIEW FINDER
- PRESET FOOTAGE INDICATOR
- 172° ANGLE SHUTTER
- ADAPTER TO FIT MOST TELEPHOTO LENSES
- POWERFUL SPRING DRIVE

Complete with genuine leather deluxe carrying case..... **$79.95**

**Lens Shade and Filter Set**

Satin-smooth duraluminum lens shade, felt-lined—takes interchangeable unmounted filters. Complete with 3 filters—Yellow, Green and Harrison C4 for color film..... **$6.75**

## FOTOSHOP *Quality* MOVIE FILM

This is the same fine quality Fotoshop movie film that you've been using for years. Available for both 8mm and 16mm cameras.

| PANCHROMATIC WESTON 32 | | SEMI-ORTHO WESTON 8 | |
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| 16mm Magazine 50 ft. | $3.25 | 16mm 100 ft. roll | $2.85 |
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For entry form write the museum.

**1st Montreal International Salon of Coloured Pictorial Photographs*, Montreal Amateur Photographers' Club.**

Closes May 19.
Entry fee $1.00.
Six colored prints allowed.
On exhibition June 7 to June 29, Museum of Fine Arts.
For entry form write Fred C. Houghton, 2181 Wilson Ave., Montreal, Quebec, Canada.

**17th Midland Salon of Photography.**

Closes May 31.
Entry fee $1.00.
Four prints and/or six slides allowed (five classes).
On exhibition July 7 to July 31, Borough Art Gallery, Mansfield, Notts.
For entry form write Hon. Secretary, T. D. Hackney, 35 Compton Road, Sherwood, Nottingham, England.

**5th Annual West Haven Print Competition and Exhibition*, West Haven Camera Club.**

Closes June 1.
Entry fee $1.00.
Four prints allowed.
On exhibition June 15 to June 22.
For entry form write Clyde E. Reed, 227 Elm St., West Haven 16, Conn.

**2nd Oklahoma International Color Slide Exhibition*, Duncan Camera Club.**

Closes June 1.
Entry fee $1.00.
Four prints allowed.
On exhibition June 19, 20, Elks Club, Duncan, Okla.
For entry form write P. L. Wilbur, Box 347, Duncan, Okla.

**3rd Salt Lake International Color Slide Exhibit*, Salt Lake Chromites.**

Closes June 7.
Entry fee $1.00.
Four slides or transparencies allowed.
On exhibition June 20 to Aug 2.
For entry form write Dr. C. E. Barrett, Box 246, Salt Lake City, Utah.

**10th Annual Salon*, Memphis Pictorialists.**

Closes June 9.
Entry fee $1.00.
Four prints allowed.
On exhibition during month of July.
For entry form write Mrs. Louis Clark, Brooks Art Gallery, Memphis, Tenn.

**35th Salon International D'Art Photographique De Paris.**

Closes June 15.
Entry fee 200 frs.
Four prints allowed.
On exhibition October 25 to November 9.
For entry form write M. le Secretaire de la Societe Francaise de Photographie, 51, rue de Clichy, Paris 9.

**2nd International Exhibition of Photography, Edmonton Exhibition Association.**

Closes June 15.
Entry fee $1.00.
Four prints allowed.
On exhibition July 14 to July 19, Art Building, Edmonton Exhibition, Edmonton, Alberta, Canada.
For entry form write the association at Arena Building, Edmonton, Alberta, Canada.

Salon chairmen are invited to send us complete information regarding their exhibitions at the earliest possible moment so that announcement can be made in this column in time to permit readers to write for entry forms.

---

**LUBRICATE TRIMMER WITH SOAP**

**To eliminate** the screeching, scraping noise that sometimes develops in print trimmers, keep the metal edge of the board itself (not the blade) lubricated with dry white soap.—*W. Merrill.*

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| Meyer Tele-Megor 10" f:5.5 for V.P. Exakta | 135.00 |
| 105 mm. Xenar f:3.5 Compound | 60.00 |
| 105 mm. f:3.5 Xenar Compur | 62.50 |
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# Trials of a Contest Winner

**By Warren A. Anderson**

LIKE thousands of others, I figured that the recent contest sponsored by Graflex was a good deal to pick up a few easy bucks. Now I'm asking myself, "Was it worth all I have suffered?"

When I first spotted the contest, with its offer of $5,000 in prizes, I started the old mental machine into rapid operation. I says to myself, "First we got to check the rules and then figure out which of the ten groups best fits our style of photography." It must have taken me at least five minutes to conclude that I should get first prize in every group—well, I admitted, I had to concede that the judges might reach a stalemate in a few instances, and I would have to accept a second or two.

Does this look like a prize-winner to you? It, and the picture shown below, were the author's contest entries.

Then I feels a gentle tapping on my shoulder! I looks around—It's my inner-self wishing to converse with me!

"Look, bud," it says, "you're thinking pretty well of yourself—Why you haven't even taken any shots similar to some of those classifications."

"Aha!" I sez, "but those will be my aces in the hole—since my approach should reek with originality!"

"Bah!" my inner-self sarcasts, "I'll bet two tickets to an old maids' smoker that this whole shebang develops into another of your temporary million dollar ideas—with the accent on temporary!"

Well, soon it's October first, the last day for entry. Thus far I got absolutely no prints entered in any group. Naturally this gives my inner-self one big kick, with much internal razzing.

"Okay, Mr. Insides," I says, "I'll show you."

So I scrams down to the cellar and knocks out a couple of possibilities. Big Ben is really wiping his hands across his brow.

I finally get them completed and mounted. One is a shot of my infant son sleeping, which I call "—like a log," and enter in the baby group. The other is a photo of a spray nozzle which I tab for the industrial classification. I make the post office just as the postmaster is about to change his date stamp!

Now I just sit back and await results. I don't wait long, cause a few days later I'm receiving a letter from the Graflex people mentioning the fact that I had failed to enclose any entry form with the baby picture, and would I please do so—pronto. I do so, and also feel better because it impressed me as an extra note of efficiency by the contest sponsors.

The next few weeks are spent in unhappy skirmishes with the landlady, so on October 17, I pack up my family and three shirts, and move to greener pastures. Since the contest had promised early announcements, the middle of December found me conceding defeat. But a few days later, while at work, I received an excited call from my marvelous wife.

"Gee, Sharpy," she bubbled, "a big envelope has just been forwarded from our old address. It's from Graflex. Do you suppose it's about the contest?—Can I open it?"

Realizing that I wouldn't dare say no—and being damn curious myself, I hastily agreed.

"There's a check for $50.00," gasped my superb mate, "and an award, and a short letter which says that you received 3rd

You never can tell what the contest judges will pick—as this photographer found when he tried to out-guess them.

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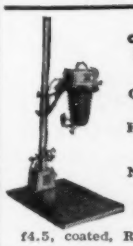

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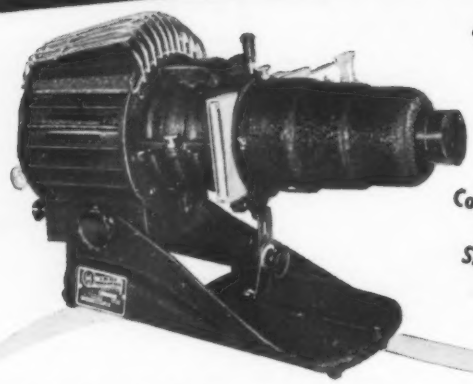

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prize for your entry in picture class 'B'."

"Hot dog," was all I could answer.

"Which picture won?" questioned my fine better half, "Was it the one of our Dougy sleeping?"

"Wait while I check," I said.

Rummage as I would, I still couldn't seem to find any listings of the contest groups. I picked up the phone: "I can't find anything here, but maybe class 'B' stands for babies, so I guess the shot of our little Dougy did win."

"I'm sure it did," reasoned my red-headed wife, "Besides, Dougy is much prettier than that old hunk of pipe you sent in."

Being a proud young mother, my spouse was even more proud to think that a picture of her son had won recognition. So naturally half of the town was informed of the great event, and I "just had to" get a photostat made of the check for his baby book. There was even some talk as to the rightful ownership of the check—Should the baby or I receive the money?

Incidentally, I had found out that class "B" was listed as pictorial—a group which I hadn't entered—but as long as I got fifty dollars, I didn't care how my print was classified by the officials of the contest.

Sometime later I get another letter from the Graflex people asking why I had not mailed in my negative as they had requested in their letter dated October 23—and would I do so now. Since I had not received the letter mentioned (probably due to my moving a few days before the sending date) I promptly airmailed the baby negative to them and mentioned the fact that I had not received their first letter and thanked them for sending the check and award anyway.

Getting kind of shaky, I figured that I had better cash the check while I could. No telling what might happen next. The contest had required the serial number of the camera, and since the Speed Graphic that I had used was a second hand job, I half-expected a check-up to show that it had been stolen from some 90 year old widow with 17 kids. I could picture myself receiving 60 years at hard labor for harboring stolen goods—plus 20 lashes for accepting undeserved contest money!

Soon I get another letter. And this time I'm shakin' in my boots as I gingerly open the envelope. My heart practically stops when out falls my baby negative! The enclosed letter explains that my not receiving their first letter caused all the mix-up—and that it was really the picture of the spray nozzle that won the award!

I was relieved, but my lovable wife was very unhappy to find that a "hunk of pipe" had over-shadowed her pride and joy, Dougy.

But the cruelest blow came when a fellow worker asked to see a copy of my prize-winning print. Evidently he hadn't heard of the switch because when I held up a large glossy of the spray nozzle he made a nasty remark:

"Too bad," he commented, "He looks just like his Dad."—■

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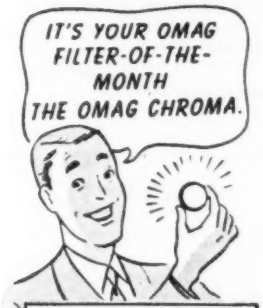


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# The ABC's of Enlarging

(*Continued from page* 56)

the masking bands of the easel so that if we open the easel the mask will go with it but it can not slip sideways. The tape used for securing the mask to the easel should be the cellulose masking type which can be removed easily because we will have to remove it during printing.

4. We compose and focus the picture on the white paper showing through the oval hole in the mask. Make a test strip for the negative.

5. Replace the white paper with the enlarging paper. This should be easy if the mask is secured correctly to the easel.

6. Make the exposure for the picture.

7. Place the inner (oval) part of the mask on top of the enlarging paper so that it fits into the hole of the outer part leaving a narrow strip (1/16") of enlarging paper uncovered between the two parts of the mask (Figure 8). Place weights on top of the inner part of the mask to keep it from moving.

8. Remove the negative from the enlarger.

9. Expose the narrow strip of enlarging paper showing between the two parts of the mask. Give sufficient exposure to produce a black.

10. Very carefully remove the outer part of the mask. Extreme care is necessary to prevent the moving of the inner part (Figure 9).

11. Put the mounting tissue into the negative carrier and expose the gray part of the border according to test already made.

12. Make a black border all around as previously described.

13. Develop.

The next class is one in which we combine the photograph of an actual picture frame with the print of a negative. This is just double printing. The example shown in Figure 10 was made like this:

1. We put the negative of the picture frame into the enlarger and focused it. Then we cut a mask out of opaque paper to cover the inside of the frame where the picture will be printed. This mask should fit the inside of the frame exactly on the projected image.

2. Make a test strip for the frame.

3. Close the masks of the easel so that it will cover the projected image of the frame and will leave uncovered only the inside where the picture will be printed.

4. Place the negative to be printed into the enlarger, focus and compose it, make test strip.

5. Put the enlarging paper into the easel, expose it according to the test just made. Leave the enlarging paper in the easel after exposure.

6. Cover the part of the enlarging paper just exposed, with the mask cut out in Step 1. Place a weight on it.

7. Open up the masks of the easel to uncover the rest of the enlarging paper.

8. Put the negative of the picture frame into the enlarger. Through the red safety


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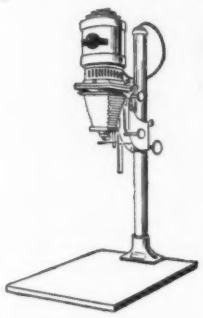

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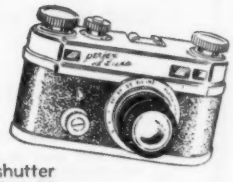

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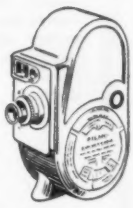

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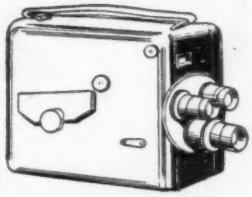

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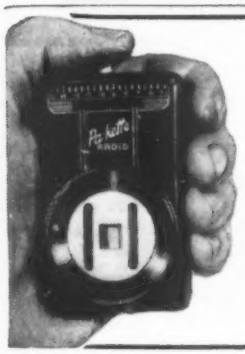

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filter of the enlarger make sure that the projected image of the frame is in the proper position.

9. Expose the frame negative according to the test already made.

10. Develop.

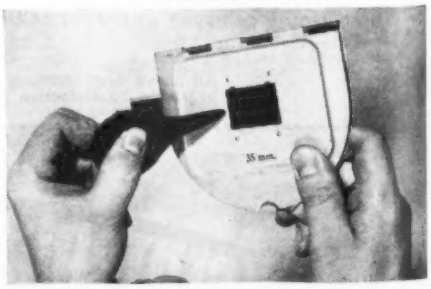
The selection of the type of border for any given picture is important, and the more elaborate ones have more limited usefulness. Almost any photograph can be shown to good advantage by using narrow black or black-and-white borders,

**10** **By double printing** you can employ a picture frame as a border for any of your photographs. Masks are used to cover frame and picture areas while each is printed separately. Unusual borders of this type must be used with discretion.

but probably it is very seldom that you will find occasion to employ a picture-frame border like the one in Figure 10. Let your own taste be your guide in deciding what types to use.

If you have followed carefully the steps described here, you have learned the basic techniques of border printing. With the use of these techniques you will be able to turn out an endless variety of printed borders. Take your time when you are making them. First make your plans, then proceed slowly to give yourself a chance to do a good, accurate job. Border printing is basically easy. With good planning and careful execution you will have excellent results.—

**SYRINGE REMOVES DUST FROM NEGATIVES**



**An ear** syringe used as illustrated will remove dust specks and save print spotting. Especially valuable with small negatives, the syringe is used just before placing the negative in the enlarger.—*H. Leeper, Canton, Ohio.*

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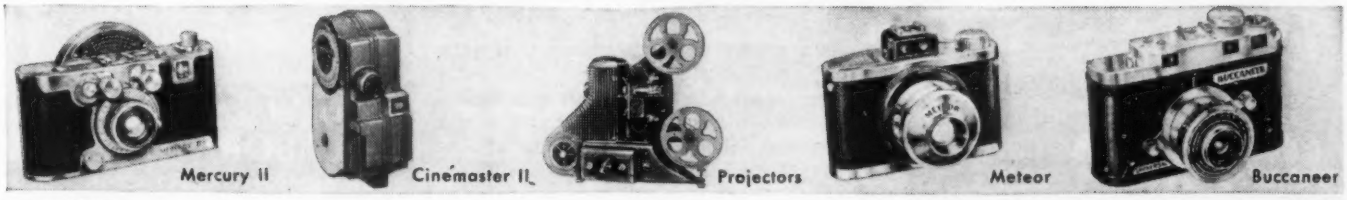

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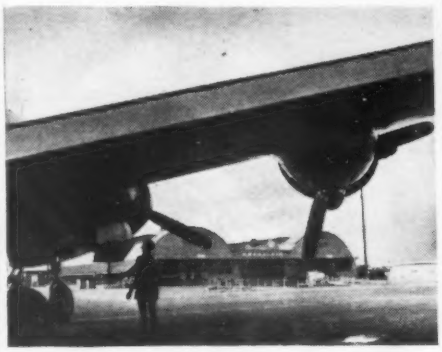
## Camera Over the Pacific

(*Continued from page* 53)

went in to take the island back from the Japanese. It was really a mess then. About seven months later, after Iwo Jima, I had again stopped over at Guam which had become the Forward Area base of operations. Then it sported six-lane highways, two-storied Quonset huts with hot and cold showers, innerspring mattressed beds and the officers club just a hundred feet from quarters. It sure was quite a change from our old rain muddied foxholes.

Guam is more than a military base. It is a lovely, tropical, palm-studded scenic island. Its mountains and ravines make



**Kwajalein** was an important link in the chain of NATS' bases which proved so valuable in winning the global war.

it a hell of a place for battle, but in peace time it offers very pictorial subjects.

Up to here we encountered little in the way of photographic problems. But the heat plus the heavy tropical rains made for high humidity that was a threat to the keeping qualities of the filmpacks I used. There is little to worry about in hot, dry climates where the keeping quality of film is very good. You simply shield the camera when not in use so as to avoid direct sun. Find any bit of shade to set the camera when out of action even a minute.

Really, precautions in muggy, humid climates are very simple, too, I've found. I'd develop exposed film immediately, wherever practicable. Otherwise I'd package them in a container with an absorbent chemical like calcium chloride; or if that wasn't available, I'd use some simple dessicator like rice or tea.

On this trip, though, I could do even better. I repackaged the exposed film in the silver foil and adhesive wrappings in which they had come tropically packed, and from time to time had them flown back to San Francisco to await my return to develop them there. We were rushing along too fast for me to stop and take advantage of laboratories at bases along the way.

As a matter of fact, I found that with rapid demobilization at war's end, most of the laboratories were left practically unmanned and the elaborate fixtures and equipment left mostly in a state of disrepair. I found conditions in most places such that I felt it would be much safer to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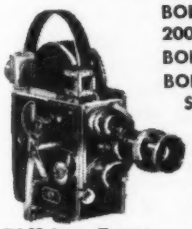

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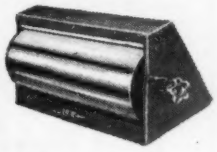

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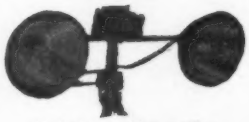

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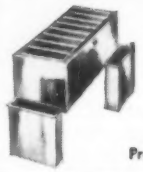

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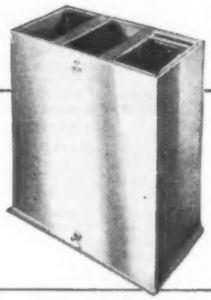

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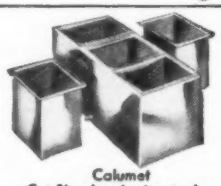

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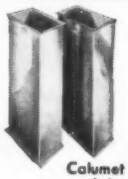

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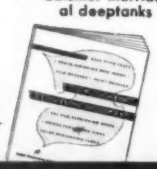

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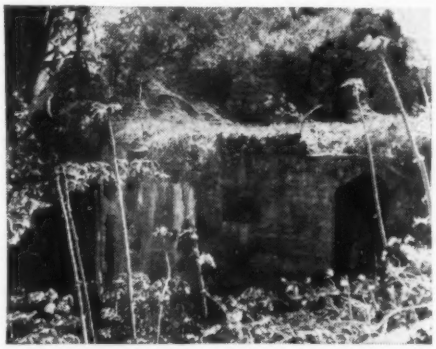
do my developing on my own home grounds.

In other words, I found it wasn't at all necessary to use the special techniques which were necessary during the war in the stinking New Guinea conditions—such as having to wait 'til nighttime and then scrounging the engineers for ice to try to get the temperature of solutions down into the upper eighties so as to make tropical developer and hypo feasible.

And here's a passing word, too, on keeping the camera *clean*—the battle against fungus is constant in those far areas in the lower latitudes and near the equator. The tiniest bit of light oil or saddle soap on leather or wood parts, and



**The Japanese** built elaborate and well-camouflaged concrete blockhouses such as this for their defenses on Saipan.

plentiful applications of lens cleaning tissue on the optical parts, is a must. Any direct exposure to rainfall must be *immediately* dried off.

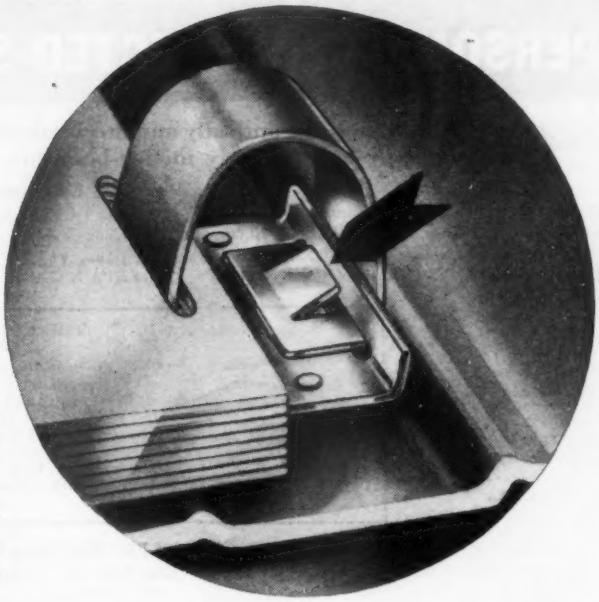
As for exposures I didn't worry too much, either. My own experience was that best results came from full exposures, not under or too much over. Don't let the brightness fool you. In these areas the light is overhead and the contrasts great. Best times for taking pictures are during a shortened middle day. However, this still leaves quite a range for experimenting. Some of my better shots were made both early and late.

But back to Guam. It seemed we were always coming back to Guam. It was the three-directional hopping off place for points farther East. On our schedule were the Philippines, Shanghai, and Tokyo. NATS routes do not go directly from one to the other. After a quick tour of the Philippine points of Samar (Guiuan), Mactan, Cebu, Palawan, and Manila, we had to hop back to Guam via Saipan in order to head for Shanghai with stopover at Okinawa. Thence back again to reach Tokyo via Iwo Jima.

There was a bit of local color at Samar with native civilian helpers at the airfield and some jungle background. The nearby town of Guiuan was a rain-sopped but teeming confusion of honkytonk and native arts. The cathedral off the square gave an Old World appearance; outside it had the look of centuries of decay.

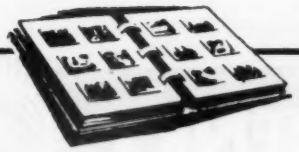
Stopping over at Mactan, we turned out the NATS crew of two, an officer and his staff of one, and took a history-geography lesson with a visit to the monument marking the place where the great navigator Magellan met his death in battle with the natives in 1521. Then across

# This is the Phillips Spring-Ring* Binder



This is the beautiful and functional adjunct to the PHILLIPS book-shelf ALBUMS. Merely by exerting slight pressure at the point indicated by the arrow, the SPRING-RING opens and permits you to remove, add or interchange various sheets in the book. To close it, reverse the action by sliding the free end of the ring back into the base. Simple, isn't it?

The Phillips SPRING-RING binder blends with the exquisite color tones of PHILLIPS book-shelf ALBUMS. It assures ease of mounting, and permits quick interchangeability of the acetate envelopes or paper pages. Moreover, each page lies flat, and the wide capacity of the rings enables you to add more pages or envelopes without bulging.



Another advantage of these new albums is that they are all flat-opening . . . no more holding down the pages while you display your precious pictures. Still another nicety of design are the clear plastic "boosters" which assure a perfect view of the entire subject matter. Most loose-leaf books use opaque fibre "boosters" which obstruct your view of the picture.

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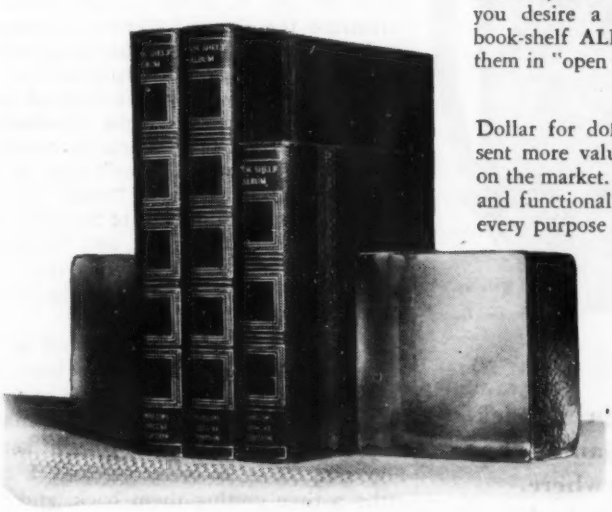

*Trade Mark. LOOSE-LEAF, INTERCHANGEABLE. U.S. Patent #2367687, other patents pending.

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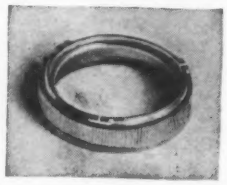

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the channel to Cebu, once proud second city of all the Philippines, now showing the effects of terrific pounding wrought by Jap bombardment and invasion.

Palawan was the next refueling spot, before the run up to Manila. Time was short, but we managed a picture of the NATS crew with its celebrated mascot whose kittens, it was said, populated most of the bases within a thousand miles.

The last time I had seen Cavite, the naval base just outside Manila, was from a dive-bomber off the deck of the famed carrier Essex in November 1944. The Japs held the base and we were doing them some dirty work preliminary to MacArthur's invasion. I couldn't stick around then to see just what damage our flight had done. This trip, however, I had

**Okinawa's** market place presents a scene of circus-crowd-like confusion to Joe Rosenthal's book-illustrating camera.

a good look and came away with even more admiration for the Navy fly-boys.

After the Guam shuttle again, we went to Shanghai via Okinawa, where the NATS men had made brave history in air evacuations at the height of the campaign there. When we went on to Shanghai we met our first real reverse in the weather. But we did what we could, within the limitation of time, trying to get in some local color. At Kiangwan field we got in some picture work to illustrate the Ground Control Approach radar control system for bringing planes into the field in double zero weather.

On the way to Tokyo we stopped over at Iwo Jima, which needs no introduction to the public. It now boasts a couple of engineering "impossibilities"; one is the 9,800 foot airstrip which "could not be built" (before the advent of Seabees and Army Combat Engineers) and the other is a three lane highway that runs ten miles around the perimeter of the island and on *to the top of Suribachi.*

Now, then, all this travelog stuff is not meant to set forth that there were no problems. There were, and some of them were not of the minor variety. Censorship took over a couple of rolls of aerial film and some color shots, and I had quite a time getting them back, and the channels reached all the way to Washington and return.

The filmpacks I was able to send on home and those I brought back with me were developed in DK20, blown up to 14x17's and rushed along to the Ziff-Davis Publishing Company, Chicago publishers, along with Kodachrome shots given excellent and rapid servicing by the East-

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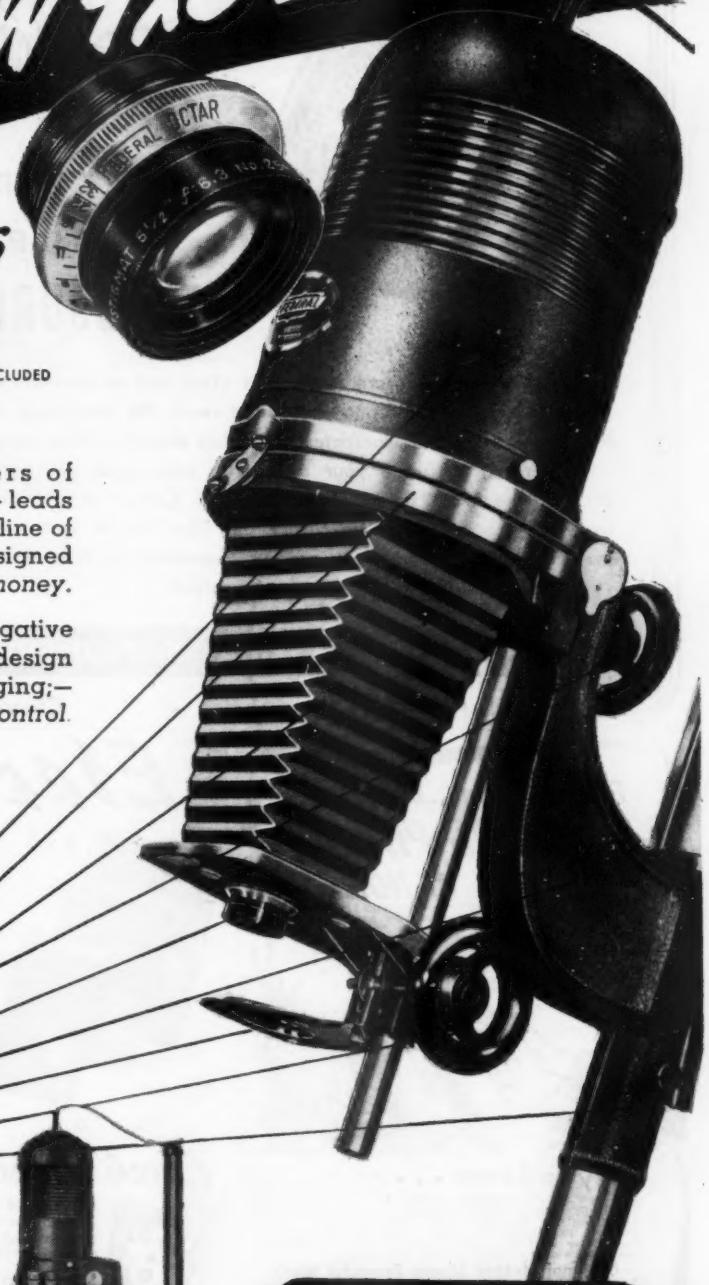


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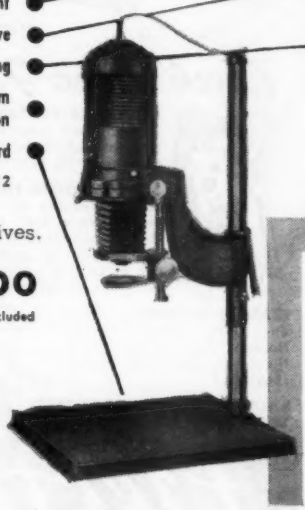

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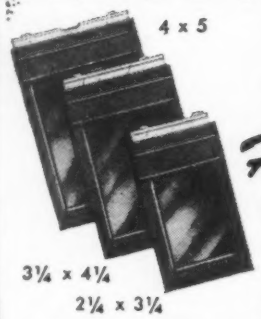

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man Kodak laboratories. The result, at least about 150 shots of it, are now evident in the book *Operation Lifeline.*

* * *

Editor's Note: *When Joe Rosenthal returned to Iwo Jima in June, 1946 to take his photographs for* Operation Lifeline, *he saw an island considerably different from the one he left 16 months before. Quonset huts dotted the barren landscape, a road had been built, and other modern installations provided. Still there, however, were grim reminders of the terrific struggle. Remnants of Japanese and American ships littered the beaches; huge battered pillboxes attested to the grim fight put up by the defenders; and two cemeteries marked the resting place of 5,440 heroes of the Third, Fourth, and Fifth Marine divisions.*

*Rosenthal's greatest surprise awaited him as he approached the crest of Mt. Suribachi. Here he found a flag and a monument marking the spot where leathernecks of the Fifth Marine division raised Old Glory during the fierce fighting for the island in February, 1945—the scene he turned into the most famous photograph to come out of World War II.*

*On his trip, every foot of which was covered by air, Rosenthal flew in many types of aircraft, from the 4-engined 82-ton Martin "Mars" to a single-engined trainer. But the top thrill of his 26,000-mile journey came outside Tokyo in a twin-engined Douglas R4D (DC-3) from which he was to shoot the towering, snow-crested Fujiyama, supreme trademark of Japan. Joe's equipment was a Fairchild K-20 for black-and-white film, and a Leica with color film. The experience is best related by Jim Lee, ace International News Service correspondent who accompanied Rosenthal and who wrote the text for* Operation Lifeline. *Lee writes "We have a rendezvous with a Douglas Skymaster (R5D) at Fujiyama late in the afternoon. From our vantage point in the clouds, we watch the 4-engined airplane take off and observe its silvery climb into fleecy clouds.*

*"Now we watch the R5D approach . . . we and the mountain are above the clouds—13,000 feet up—and the sun is cooperating beautifully with our mission . . . Suddenly we are on the side of the mountain that is deep purple . . . The Skymaster is well within camera range now, and we seem to slide in closer and closer until we can distinguish the features of the passengers staring from the cabin windows . . . It is a scene of unforgettable beauty . . . rose tinted, ivory colored billowing clouds; gleaming lances of the setting sun; the shimmering silvery airplane . . . In the co-pilot's seat, Joe is clicking his camera . . . we almost nudge the Skymaster, but we pull away from underneath her . . . suddenly the big plane hits a "hole" in the air and drops down, down, down, past the spot we just vacated, until she finds stable air again, flattens to her work like a greyhound of the skies, and courses eastward . . . And we turn swiftly toward the setting sun and watch the cool blue curtain of twilight fall ever so gently across the sky of Nippon."*

*Joe had his picture of Fujiyama.*—

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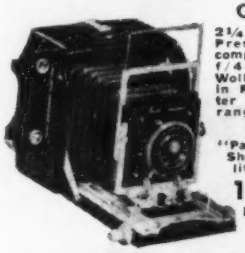

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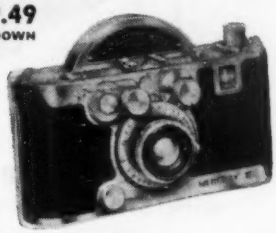

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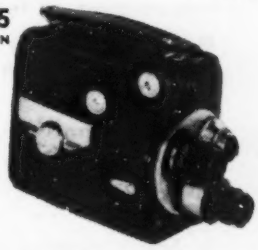

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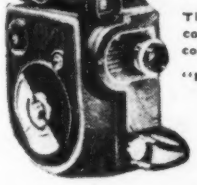

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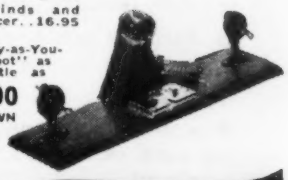

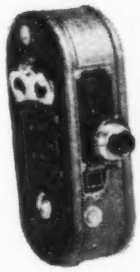

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# Notes on the Selection and Use of CINÉ LENSES

**By HARRIS B. TUTTLE, APSA, ARPS**

**Use of telephoto, wide-angle, and other lenses adds variety and interest to your personal movies. Here is accurate information on what you can expect of them**

THE lenses regularly supplied with movie cameras cover an angle closely approximating that covered by the human eyes. The 1-inch focal length lens (25 mm) supplied as the standard lens on 16 mm cameras covers a horizontal angle of 21.5° and a vertical angle of 16.2°. The ½-inch (13 mm) focal length lens employed as standard equipment on 8 mm cameras covers a horizontal angle of 19.4° and a vertical angle of 14.6°. These are considered as "normal."

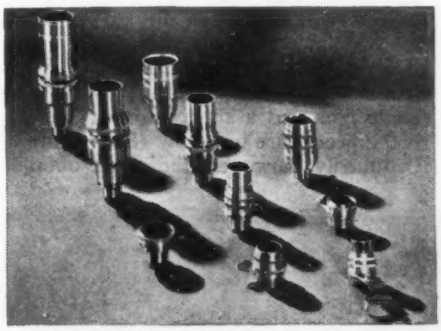
While the angle of critical human vision is about 5 to 7°, the angle of conscious vision is about 25°. This approximates the angle covered by standard lenses with which cameras are normally equipped.

In most cases, ciné lenses covering areas varying from 5° to 30° in their angle of view reproduce areas comparable to what is normally seen by the eye. When lenses covering less than 5° are used, it is often evident in the projected picture because the subject appears unnaturally close and both subject and background appear enlarged. When extremely wide-angle lenses are used, some objects, particularly those close to the camera, often appear distorted because the distant objects are not enlarged on the film in the same proportion.

In still picture photography the standard camera lens covers a greater number of degrees than lenses used on movie cameras. This is because in viewing a still picture, the eye can leisurely scan the whole picture from one side to the other. In motion pictures the action in the picture directs the attention of the eye to a smaller angle and the eye doesn't have time to scan the picture except in the case of scenics or other scenes where there is no action in the picture. The use of a narrower angle lens in motion pictures may therefore add to the realism of the picture and make it easier for the audience to follow the focal point of interest. The wide-angle lenses used on ciné cameras actually cover a narrower angle than is covered by standard lenses on still cameras.

### Types of Cameras

Motion picture cameras are of two types: the fixed lens type and interchangeable lens type. The fixed lens camera is equipped with a standard focal length lens, and this must be used for all pictures made with the camera. The interchangeable type is of two designs; first the type that permits the removal of the standard lens and the attachment of other lenses such as the wide-angle and long



**A variety** of lenses is available for many 16 mm cameras. Shown is a series from 15 mm wide-angle to 152 mm telephoto.

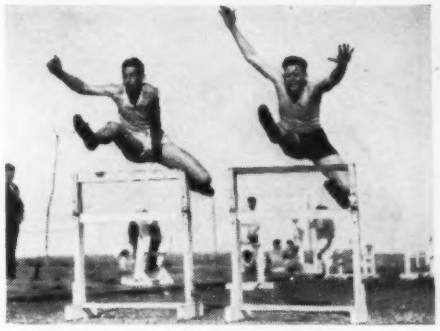


**Figure 1.** When a normal lens is moved closer to a near object, it is enlarged. Distant objects remain about the same.

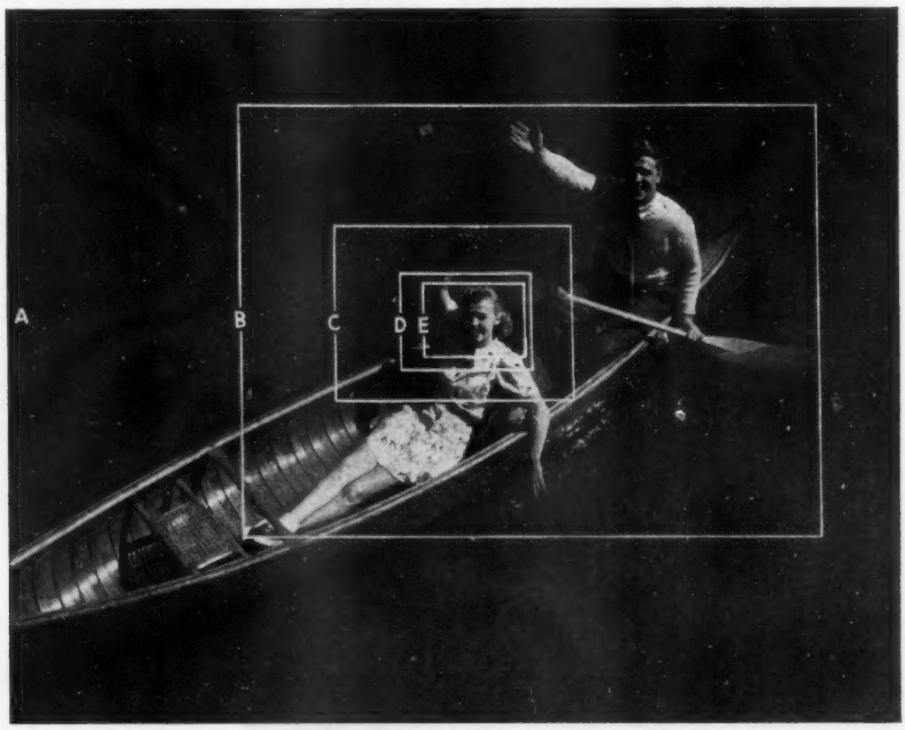



**Figure 2.** Image size produced with wide-angle and telephoto lenses is in direct proportion to image produced with standard lens. For instance, a two-inch lens gives an image twice the size of that of a one-inch lens. Photo shows comparative areas covered by: (A) 15 mm lens, (B) 25 mm (1-inch), (C) 63 mm, (D) 114 mm, (E) 152 mm (6-inch).

## TABLE I

**Table of Field Sizes for 16 mm Ciné-Kodak Lenses**

| Name | Kodak Anastigmat *f* 3.5, 20 mm (13/16 in.) | Kodak Anastigmat *f* 2.7, 15 mm (5/8 in.) | Kodak Anastigmat *f* 1.9, 25 mm (1 in.) | Kodak Anastigmat *f* 1.6, 50 mm (2 in.) | Kodak Anastigmat *f* 3.5, 50 mm (2 in.) | Kodak Anastigmat *f* 2.7, 63 mm (2½ in.) | Kodak Telephoto Anast. *f* 4.5, 76 mm (3 in.) | Kodak Anastigmat *f* 2.7, 102 mm (4 in.) | Kodak Telephoto Anast. *f* 4.5, 114 mm (4½ in.) | Kodak Telephoto Anast. *f* 4.5, 152 mm (6 in.) |
|---|---|---|---|---|---|---|---|---|---|---|
| | **Fixed Focus** | **Focusing Mount** | | | | | | | | |
| Angular Field at Inf. | 26.5°x20.0° | 34.0°x25.7° | 21.5°x16.2° | 10.8°x8.1° | 10.9°x8.1° | 8.7°x6.5° | 7.2°x5.4° | 5.4°x4.1° | 4.8°x3.6° | 3.6°x2.7° |
| Magnification 16 mm lenses | .8 | .6 | 1 | 2X | 2X | 2.5X | 3X | 4X | 4.5X | 6X |

**Table of Field Sizes for Ciné-Kodak Eight Lenses**

| Name | Kodak Anastigmat *f* 2.7, 9 mm (3/8 in.) | Kodak Anastigmat *f* 2.7, 13 mm (½ in.) | Kodak Anastigmat *f* 3.5, 13 mm (½ in.) | Kodak Anastigmat *f* 1.9, 13 mm (½ in.) | Kodak Anastigmat *f* 1.9, 25 mm (1 in.) | Kodak Anastigmat *f* 2.5, 38 mm (1½ in.) | Kodak Anastigmat *f* 1.6, 50 mm (2 in.) | Kodak Anastigmat *f* 3.5, 50 mm (2 in.) | Kodak Anastigmat *f* 2.7, 63 mm (2½ in.) | Kodak Telephoto Anast. *f* 4.5, 76 mm (3 in.) |
|---|---|---|---|---|---|---|---|---|---|---|
| | **Fixed Focus** | | | **Focusing Mount** | | | | | | |
| Angular Field at Inf. | 26.1°x19.8° | 18.7°x14.1° | 19.7°x14.9° | 19.4°x14.6° | 9.9°x7.4° | 6.6°x5.0° | 4.9°x3.7° | 5.0°x3.7° | 4.0°x3.0° | 3.3°x2.5° |
| Magnification 8 mm lenses | .7 | 1 | 1 | 1 | 2X | 3X | 4X | 4X | 5X | 6X |

focus, and second; the turret lens design, wherein two or three lenses are mounted on the front of the camera, any one of which can be quickly rotated into working position.

In motion picture photography, picture interest can be greatly increased by an occasional change in perspective or point of view from which the picture is made, and also a change of image size of the object of interest. This change of image size is usually referred to as "longshot," "closeup," or "semi-closeup." This can be achieved either by a change of camera position or by use of a longer focal length lens.

The longshot includes an area sufficient to acquaint the audience with the locale. The semi-closeup directs attention to the object or objects of chief interest. The closeup directs attention to a part of the object of interest wherein some detail contributes to the telling of a story.

In still photography, a larger image size can be obtained by enlarging a portion of the picture image. In making motion pictures on 16 mm or 8 mm film, this technique is not practical and the enlarged image must be obtained on the film. This can be accomplished in one of two ways. First, by the use of a longer focal length lens, and photographing the object from the same point of view; or secondly, by the use of the normal focal length lens and choosing a position closer to the object, where the desired image size can be obtained. It is usually more practical in motion picture work to obtain enlarged images on the film by use of longer focal length lenses than by changing the camera distance. However, with fixed-lens cameras, an enlarged image on the film must be obtained by using the camera closer to the subject.

When long focus lenses are used, some enlargement is obtained of distant as well as nearby objects. When standard lenses are used and the camera is moved closer to the principal object to obtain an enlarged image of it, there is little or no apparent change in the size of distant objects.

For example, if an object in a scene was 10 feet from the camera and it was desirable to obtain a larger image size on the film, the camera could be moved up to five feet from the subject and the image size of the object would be increased by a factor of two times. If the object was one foot in width it would cover one quarter of the picture aperture at 10 feet and one half the aperture at five feet. However, it would be difficult to detect any difference in image size of objects at infinity. This second procedure, then, has resulted in enlarging near objects without materially altering the image size of distant objects. (See Figure 1.) The near objects will be shown out of proportion to the distant objects.

Sometimes this emphasis of a near object is desirable and in such cases a wide-angle lens and a short working distance is the procedure to follow (See Figure 9). Ordinarily, however, the effect obtained

**Figure 3.** Long focal length lenses are necessary for a larger image of a scene that you cannot get closer to with the camera. Sports (above) and surgical operations are two cases in point.

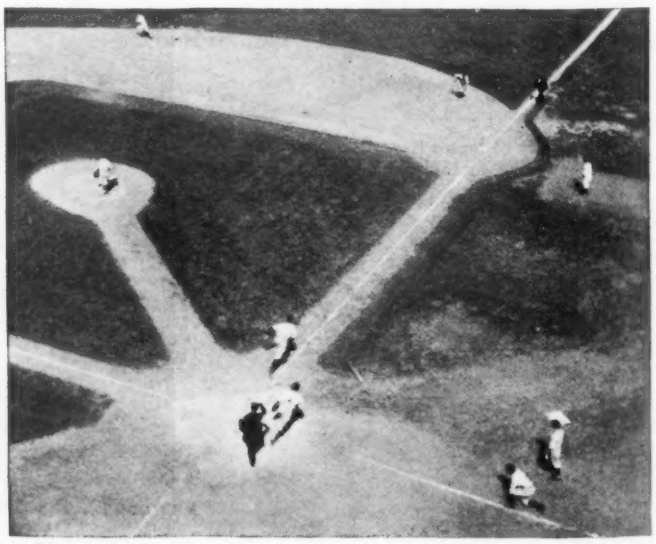


**Figure 4.** Wide-angle lenses are used to include more field of view in a picture than is possible with a so-called normal lens. Such lenses are used often where working space is limited.

in this manner is not as pleasing as that obtained with a longer focal length lens, wherein the desired object size is obtained and a more pleasing perspective retained.

The image size obtained with lenses of the various focal lengths is in direct ratio to the size produced with the standard lens. For example, if an image of certain size is obtained with the one-inch lens used on 16 mm cameras, a lens of two-inch focal length produces an image twice the size, and covers about one-half the angle or number of degrees. A lens of three-inch focal length gives an image three times the size; a four-inch lens, four times; and a six-inch lens, six times the size. This same principle also applies to long focus lenses used on 8 mm cameras (See Figure 2).

Often it is necessary to film distant or even nearby objects which cannot be approached with the camera. Such subjects include sports, such as football games, wild animals, surgical operations, and other similar types of subjects. The use of long focus lenses is an absolute necessity to obtain large images in filming such subjects (See Figure 3).

### Use of Wide-angle Lenses

In some cases it may be desirable to include an area larger than is normally included by lenses of standard focal length. This can be accomplished by use of a wide-angle lens. The focal length of such lenses usually approximates the width of the picture aperture.

Wide-angle lenses are used for the definite purpose of including more field of view than is possible with the so-called normal focal length lens (See Figure 4). The use of such lenses is also necessary when there is limited working space, and where the desired field of view cannot be covered by the normal focal length lens. If a wide-angle lens is not available, or if a fixed lens camera is employed, it is necessary to resort to panoraming. This of course must be done very *very* slowly.

Bearing in mind that from a fixed camera position the image on the film will be in direct proportion to the focal length of the lens used, it is quite apparent that the serious worker will require a number of lenses of different focal lengths to meet the range of circumstances normally encountered in motion picture work.

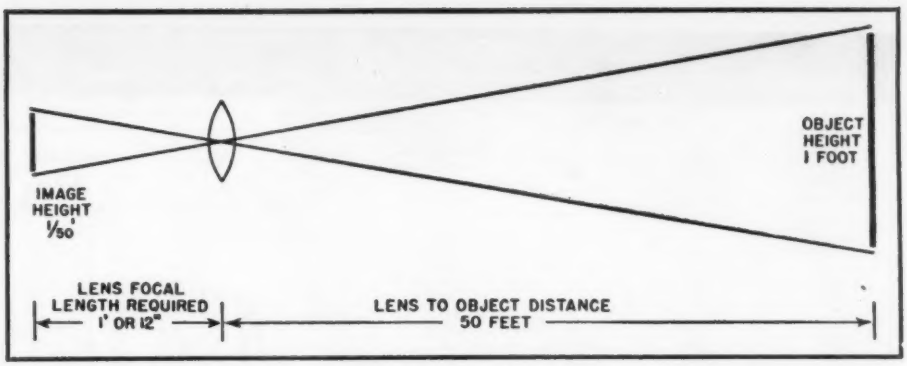



**Figure 7.** Relationship of focal length of lens to object size and distance and image size, as explained in text under "Selection of Lens and Working Distance" on page 120.

Table I shows the number of degrees covered by lenses used on 16 mm and 8 mm cameras.

The picture diagram shown in Figure 2 illustrates the relative areas covered by some of the lenses used on both 16 mm and 8 mm cameras.

The standard focal length of lens supplied on either size of camera will be satisfactory for most average picture making conditions. There are many circumstances, however, where it is advantageous to have one or more lenses of longer or shorter focal length than the standard lens. These conditions might be grouped in the several divisions shown in Table II.

**SUBJECT—LENS, TABLE II**

| Types of Subjects | Lens Recommended |
|---|---|
| Average Subjects | Use Standard camera lenses 25 mm—1 in |
| Cramped quarters or limited working space distorted proportions<br>Sports<br>Tennis—Ping Pong<br>Wrestling and Boxing from ringside | Use wide angle lenses 9 mm—13 mm—15 mm—20 mm |
| Sports<br>Football—Sailing<br>Skiing—Baseball<br>Hunting—Fishing<br>Medical<br>Surgical operations<br>Clinical records<br>Closeups of objects when not practical to change camera position | Use medium long focus<br>50 mm—2 in<br>63 mm—2½ in.<br>76 mm—3 in. |
| Sports<br>Football—Yacht races<br>Ski jumping—Baseball<br>Tennis<br>Surgical operations<br>Wild life—hunting and fishing | Use long focus lenses<br>102 mm—4 in<br>114 mm—4½ in.<br>152 mm—6 in |
| Extreme closeups of subjects not covered by normal focusing scale<br>Titles—small objects,etc. | Use Portra lenses<br>Telephoto lenses in extended mount lens extension tubes |

### Use a Wide-angle Lens:

1. When pictures are made in small rooms or otherwise cramped quarters, wherein it is desirable to include an area larger than can be covered by the standard lens.
2. When it is necessary to include a larger area in the picture, but undesirable or impractical to move the camera further away from the subject (See Figure 4).

### Use a Long Focal Length Lens:

1. When it is desirable to obtain larger images on the film than could be ob-

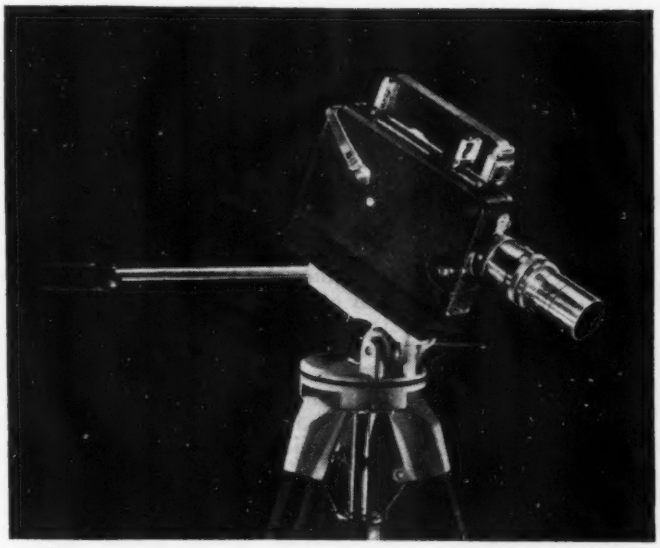


**Figure 5.** Camera movement is sharply accentuated when a long lens or telephoto is used. Therefore it is most important to use a tripod or other solid support when using any long-focus lens.

**Figure 6.** A movie titler such as this can be used successfully to film small objects in extreme closeup, or when copying maps or titles, provided a supplementary portra lens is employed.

## TABLE III A

**KODAK PORTRA LENSES USED ON CINÉ-KODAKS WITH 25 mm f 1.9 LENSES**

| Camera Lens Focus Scale Setting in Feet | Portra Lens 1+ | | Portra Lens 2+ | | Portra Lens 3+ | |
|---|---|---|---|---|---|---|
| | Distance of Subject to Lens in Inches | Field Size in Inches | Distance of Subject to Lens in Inches | Field Size in Inches | Distance of Subject to Lens in Inches | Field Size in Inches |
| Inf. | — | — | 19½ | 5⅝x7½ | 13 | 3¾x5 |
| 50 | — | — | 19⅛ | 5⅜x7¼ | 12⅞ | 3⅝x4⅞ |
| 25 | — | — | 18½ | 5¼x7 | 12½ | 3½x4¾ |
| 15 | — | — | 17¾ | 5 x6¾ | 12¼ | 3½x4⅝ |
| 10 | — | — | 16⅞ | 4¾x6⅜ | 11⅞ | 3⅜x4½ |
| 8 | — | — | 16⅜ | 4⅝x6¼ | 11½ | 3¼x4⅜ |
| 6 | — | — | 15½ | 4⅜x5⅞ | 11⅛ | 3⅛x4¼ |
| 4 | 21⅜ | 6⅛x8⅛ | 14 | 4 x5¼ | 10⅜ | 2⅞x3⅞ |
| 3 | 18½ | 5¼x7 | 12⅝ | 3½x4¾ | 9½ | 2¾x3⅝ |
| 2 | 14⅜ | 4⅛x5½ | 10½ | 3 x4 | 8¼ | 2⅜x3¼ |

There is no advantage in using a Portra Lens 1+ on any of the Ciné-Kodak Lenses when the lens is focused at a distance greater than 4 feet, because the same field size can be obtained by using the regular lens without the Portra Lens 1+. Hence, no field sizes are given for the Portra Lens 1+ when the subject-to-lens distance is greater than 4 feet.

## TABLE III B

**KODAK PORTRA LENSES USED ON CINÉ-KODAKS EIGHT WITH 13 mm f 1.9 LENSES**

| Camera Lens Focus Scale Setting in Feet | Portra Lens 1+ | | Portra Lens 2+ | | Portra Lens 3+ | |
|---|---|---|---|---|---|---|
| | Distance of Subject to Lens in Inches | Field Size in Inches | Distance of Subject to Lens in Inches | Field Size in Inches | Distance of Subject to Lens in Inches | Field Size in Inches |
| Inf. | — | — | 19½ | 5 x6¾ | 13 | 3⅜x4½ |
| 50 | — | — | 19⅛ | 4⅞x6½ | 12⅞ | 3⅜x4⅜ |
| 25 | — | — | 18½ | 4¾x6⅜ | 12½ | 3¼x4⅜ |
| 15 | — | — | 17¾ | 4⅝x6⅛ | 12¼ | 3¼x4¼ |
| 10 | — | — | 16⅞ | 4⅜x5⅞ | 11⅞ | 3⅛x4⅛ |
| 8 | — | — | 16⅜ | 4¼x5⅝ | 11½ | 3 x4 |
| 6 | — | — | 15½ | 4 x5⅜ | 11⅛ | 2⅞x3⅞ |
| 4 | 21⅜ | 5⅝x7½ | 14 | 3⅝x4⅞ | 10⅜ | 2⅝x3½ |
| 3 | 18½ | 4⅞x6½ | 12⅝ | 3¼x4⅜ | 9½ | 2½x3⅜ |
| 2 | 14⅜ | 3⅞x5⅛ | 10½ | 2¾x3¾ | 8¼ | 2¼x3 |

tained with the standard lens without placing the camera closer to the subject. Such conditions exist in filming golf tournaments, football and baseball games, big game hunting, yacht races, and practically all major sports where it is desirable to obtain large images but impractical to get close to the subject. This also applies to the filming of wild life subjects such as birds, animals, surgical operations, etc. (See Figure 3).

The choice of focal lengths will depend entirely upon the requirements of the user. The naturalist filming birds and animal life or the medical photographer will probably require a complete set of telephoto lenses to meet all picture-making situations.

The use of a wide-angle or short focal length lens tends to minimize slight camera movements. The use of a long-focus or telephoto lens accentuates all movements. Most users of movie cameras find it difficult to hold cameras equipped with standard lenses still enough during photography. It is therefore expecting a lot from the average worker to assume he can hold a camera steady when a telephoto lens is used. Therefore the best results will be obtained when *all* telephoto shots are made with the camera on a tripod.

A careful worker can hold a 16 mm camera steady in hand when fitted with a 50 mm (2-inch) lens or an 8 mm camera with a 25 mm (1-inch) lens, providing some object is used for support. The body can be braced against a tree or pole or the camera rested partially on a fence post or other similar object available in the field. When lenses of longer focal length are used, such as the 2½, 3, 4, 4¼, or 6-inch focal length, then a tripod must be employed (See Figure 5).

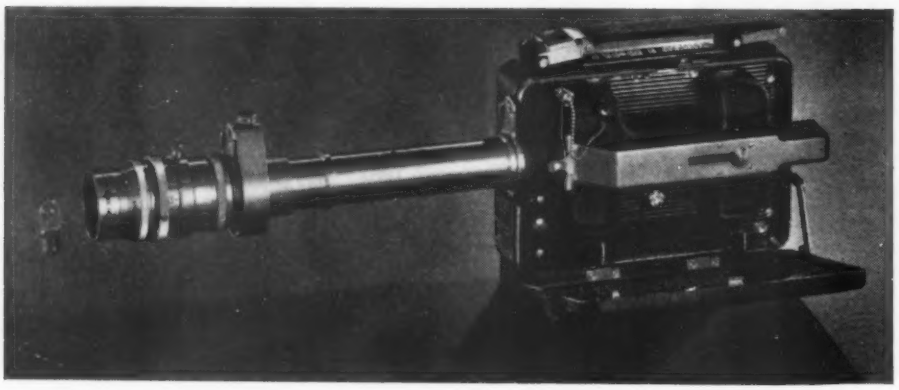


**Figure 8.** Lens extension tubes permit extremely close focusing on very small objects and allow some degree of magnification of the object. However, such tubes can be used to advantage only on cameras equipped for visual framing and focusing.

### Lens Aperture and Depth of Field

One of the important factors which must be considered in using long focal length lenses is that such lenses do not have as great a depth of field as standard lenses. (Depth of field is often erroneously referred to as depth of focus.) This means that, in order to obtain the depth of field required, such lenses must be stopped down and used at apertures which will produce the desired depth. This can be accomplished by using more lamps indoors or by filming in brighter light outdoors or by using faster films. Since the depth of field is not as great with telephoto lenses, some sacrifice in this respect must be expected.

### Selection of Lens and Working Distance

It is sometimes desirable to determine quickly object and image relationships, so that the correct focal length of lens can be selected without loss of time. Let us assume that an image height of approximately 6 mm would be about right for 16 mm film where in the picture size is 7½x10 mm. (This would utilize the full screen height in the projected picture.) Six millimeters is approximately one-quarter of an inch or roughly one-fiftieth of a foot. If it were desirable to image an object of one foot in height at a distance of 50 feet from the camera, on the film as an image one-fiftieth of a foot high, the reduction in size would obviously be fifty to one.

Since the object and image size are in the same relationship as the object-image distance from the lens, this would call for a lens 1/50 of 50 feet or one foot (12-inch) focal length. Inasmuch as the longest focal length lens supplied at the present time for 16 mm cameras is 6 inches in focal length, it is obvious that an image 3 mm (or about one half of screen height) in size would be obtained at the 50-foot distance or it would be necessary to use the camera at 25 feet in order to obtain a film image exactly 6 mm high or full picture height on the screen (See Figure 7).

It will help considerably always to think of the usable image height, or full projected picture height, as one fiftieth of a foot. Then consider the object to be filmed in terms of its relation to image height. For example, a man six feet tall is 300 times the image size. If the focal length of the lens available is one inch (25 mm), the man must be 300x1 inch or 300 inches (25 feet) away to fill the full picture height on the screen. This line of reasoning will help materially in selecting the range of focal lengths of lenses needed to do a specific type of filming.

### Supplementary Lenses

In addition to the lenses discussed above, the owner of either 16 mm or 8 mm equipment should have one or more supplementary portra lenses for extreme

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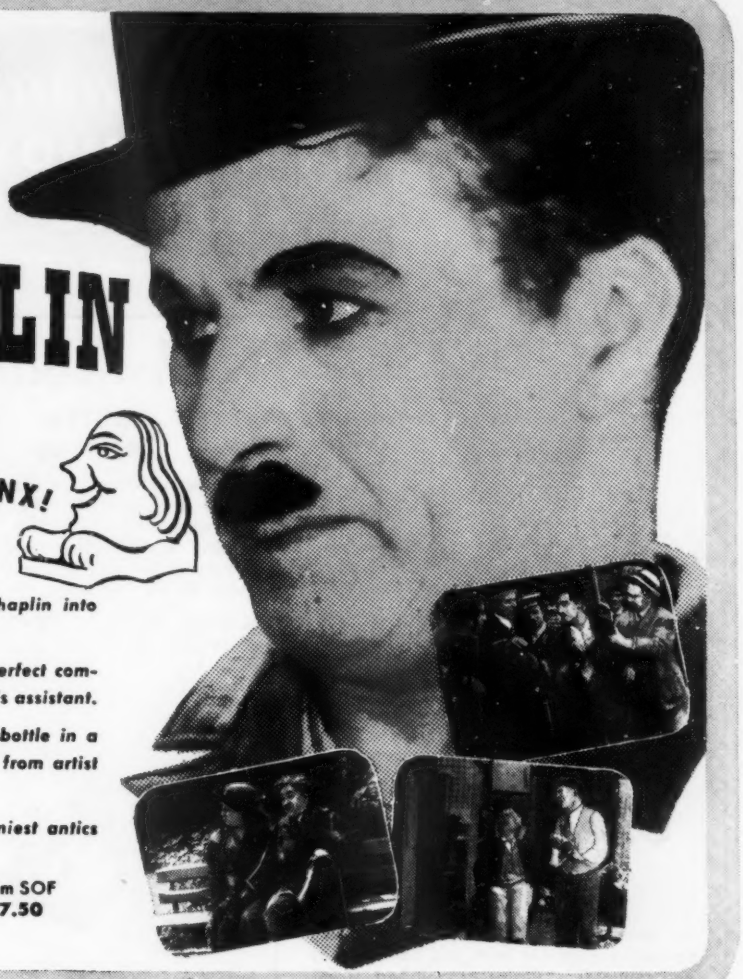

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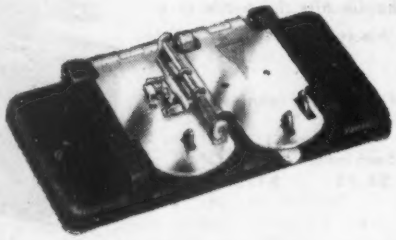

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closeup photography. These are used in the filming of small objects placed close to the camera, and for copying maps, titles, and other such inserts usually required in the well-made motion picture.

The Ciné Kodak Titler which is equipped with a portra lens can be used successfully in making a great many closeups of small objects (See Figure 6).

Portra lenses are available in suitable mounts for use with the various types of lenses. Such lenses enable one to focus on objects filmed close to the camera and

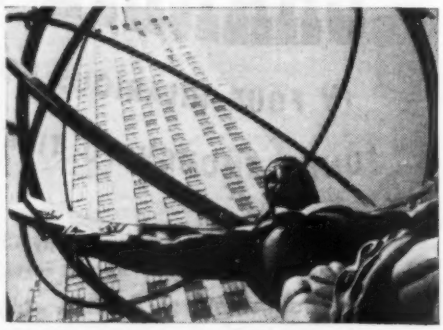

**Fig. 9.** A distorted image can be made purposely (such as this statue taken in Rockefeller Center) by the use of a wide-angle lens up close to the subject.

which cannot be focused by the regular lens focusing scale. The standard 25 mm and 13 mm ciné lenses in focusing mounts focus down to about 2 feet. The 15 mm *f* 2.7 wide-angle lens focuses down to six inches. In filming small objects at distances closer than two feet when the standard lens is used on the camera, the portra lenses can be employed. These lenses are available in 1+, 2+, and 3+ diopters. Tables III-A and III-B show the size of field covered by each at different camera-to-subject distances and with the camera lens focused at different distance markings on the lens scale.

### Lenses of Different Diopters

Positive spectacle lenses of practically any diopter can be used in closeup photography. "Diopter" indicates the power of the lens. A lens of one diopter has a focal length of one meter. The dioptric power of a lens is the reciprocal of its focal length when expressed in meters. Thus a lens with a focal length of 100 mm or .1 meter, has a power of 10 diopters.

Supplementary lenses of .75 diopters, 1.0, 1.5, 2.5, 5., diopters have been found useful in motion picture photography for average closeup work when the object must be placed from 15 to 24 inches from the camera. In filming extremely small objects 8 to 15 inches from the camera stronger lenses of 8 or 10 diopters can be used. Such lenses should be optically centered in a suitable mount for use with the standard camera lens. While supplementary lenses can be used with any type lens, they have been found most useful with lenses of standard focal lengths.

### Filming Small Objects

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in their mounts beyond the normal focusing scale. This permits focusing on objects much closer to the camera than is covered by the normal focusing scale. (See Figure 10.) The range of distances covered by this method is somewhat limited compared to the range which can be covered by a series of portra or other supplementary lenses. There are many instances where the use of such lenses is absolutely necessary, such as in making closeup movies showing reptiles and small animals.

**Use of Lens Extension Tubes**

For extremely close-up work, where some degree of magnification may be required on the film, lens extension tubes are recommended. Since the use of extension tubes requires accurate framing

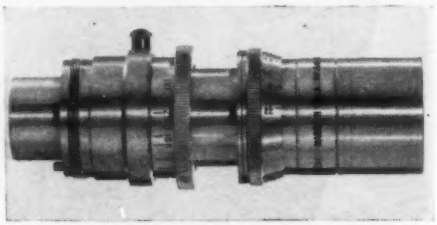

**Figure 10.** Some lenses of long focal length are so designed that a screw button can be raised and the lens extended in its mount—thus allowing it to be adjusted beyond the normal focusing scale.

and focusing, such equipment should be used only on cameras equipped for visual framing and focusing such as the Ciné-Kodak Special or the Magazine Ciné-Kodaks. See Figure 8.

There is a lens or combination of lenses available for every type of subject. It is not a difficult task to select lens equipment suitable to meet individual needs. Remember the lens normally supplied on all 16 mm and 8 mm cameras will be satisfactory for a large percentage of subjects; however the use of long focus, wideangle, and other lenses will add variety to your scenes and generally increase interest in your personal motion pictures.—

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**WHAT MAKES DAY AND NIGHT. ¾ reel, 16 mm sound. Sale price $30. Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.**

A new teaching film for the elementary school science program designed to demonstrate and teach the reasons for the alternation of day and night. Specifically correlated with the science program for Grades 3 and 4. The film shows Jane and Jim asking their father what makes day and night, where the sun goes at night, whether all the world has daylight at the same time, and other similar questions. Using a globe and a flashlight, the father shows the children how the alternation of day and night is caused by the rotation of the earth about its axis. He also demonstrates that the sun can only shine on one-half of the earth

at a time, so that while half the world is experiencing night the other half is experiencing day. A Teacher's Guide is included with the film.

* * *

**THAT NIGHT WITH YOU. 9 reels, 16 mm sound. United World Films, Inc., R.C.A. Building, Rockefeller Center, New York 20, N. Y.**

This musical comedy is suitable for family audiences. In this film a young singer, played by Susanna Foster, gets a Broadway role and the right husband. Lacking angel backing, she adopts a ready-made "father"

played by Franchot Tone, and hilarious romantic complications follow.

* * *

**ANNAPOLIS SALUTES THE NAVY. Short subject, 9 minutes, 16 mm sound. United World Films, Inc., R.C.A. Building, Rockefeller Center, New York 20, N. Y.**

An interesting glimpse into the past by means of a tour through three historic shrines—the old State House, Carroll House, and Hammond-Harwood House. Also a visit to the United States Naval Academy, where tribute is paid to some of its heroes.

* * *

**THE SPIRIT OF DEMOCRACY. Short subject, 9 minutes, 16 mm sound. United World Films, Inc., R.C.A. Building, Rockefeller Center, New York 20, N. Y.**

This movie suitable for family audiences, is a tour through richly historic Monticello, "Shrine of American Democracy" and home of Thomas Jefferson, "Father of Democracy."

* * *

**GENERAL ELECTION. 2 reels, 20 minutes, 16 mm sound. British Information Services, New York offices, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago offices, 360 North Michigan Avenue, Chicago 1, Ill.**

This film traces the mechanism of an election in Britain from its inception to its conclusion. There are 640 constituencies and each adopts more or less the same routine. Each candidate goes through the required formalities of being proposed and seconded

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and each plans his campaign with his agent. The candidate travels through his district addressing his constituents and also makes use of the free postage to each voter. Posters and pamphlets are printed, meetings are held, polling day plans are drawn up. What actually happens on polling-day—the methods of voting, the precautions for secrecy, the counting of votes, and the final declaration of the result are all shown in detail. This film was made at Kettering during the election of 1945.

* * *

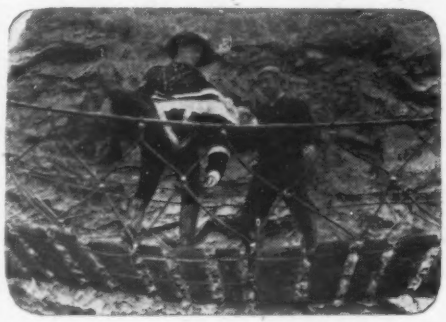
**THE STORY OF OMOLO. 1 reel, 9 minutes, 16 mm sound. British Information Services, New York offices, 30 Rockefeller Plaza, New York 20, N. Y.; Chicago offices, 360 North Michigan Avenue, Chicago 1, Ill.**

At Bukura, in Kenya, the British government has set up an agricultural center where the Bantu people can take a two year training course. Entire families come from the surrounding hills and valleys and settle down on one of the small holdings which is allotted to them for the two year period. With the help of other students they first build a house for themselves. Then they begin to learn the rudiments of practical farming. They discover how to care for domestic animals, how to plough, how to fertilize the soil. This free training benefits not only those who attend the Center, but also the other members of the tribe, for when the new farmers return to their village they pass on their knowledge and thus raise the level of community life.

* * *

**THE ROYAL MOUNTED RIDES AGAIN. This serial is in 13 episodes, 2 reels each. 16 mm sound. United World Films, Inc., R.C.A. Building, Rockefeller Center, New York 20, N. Y.**

This serial featuring Bill Kennedy and Daun Kennedy, is about a captain of the



Royal Mounted police who tracks down his father's assassin and prevents an outlaw gang from gaining control of a rich gold deposit along the Canadian-Alaskan border.

* * *

**MAKING SHOES. 16 mm sound. Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Ill.**

This movie was filmed in a modern factory, typical of those found from coast to coast. It is for use principally in primary grades, middle grades, and junior high school. It first depicts upper leather being cut on machines. Next, another machine is shown cutting linings, and another attaching the linings to the uppers. How the lasting machine shapes the upper over the insole is next illustrated, and students viewing the film obtain the impression of actually standing next to a worker in a shoe factory as the outsole is cemented and stitched to the welt. Heels are attached by a complicated machine press which glues and nails them in the same operation; soles are trimmed and edged, and the completed shoes are sprayed, polished, inspected, laced, and boxed for shipping to retail stores before the eyes of the students seeing the film.

* * *

**BASEBALL. Three one-reel 16 mm sound. Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Ill.**

Three new baseball training films, showing the basic fundamentals of throwing, hitting, and catching in the national pastime are entitled *Catching in Baseball*, *Throwing in Baseball*, and *Hitting in Baseball*. The films present authentic, clearly presented visual material which will help coaches instruct their players in the fundamental techniques of the game. These films were produced by Jimmy Dykes, former Chicago White Sox manager and Hollis Thurston, coach of the Hollywood (California) Stars, under the supervision of Norman Sper, noted sports writer. Ken Carpenter is narrator for the series.

* * *

**SQUARE DANCE MEDLEY. 1 reel, 12 minutes, 16 mm sound. Price $12. Official Films, 25 West 45th Street, New York 19, N. Y.**

Tiny Clark, famous square dance caller of Village Barn Dance fame, calls three popular sets for a dance group, the Square-dancers, to the music of the Cactus Cowboys. Those who respond to the call of "choose your partner and promenade the hall" will find this reel a swell way of conducting their own square dance parties,

and those who just like to watch will find this a charming departure in film musicals.

* * *

**CARNIVAL. Available in 8 mm and 16 mm short and feature size. Sterling Films, 1186 Broadway, New York 1, N. Y.**

This is an entertaining film for the family. It is a film of a thrill-packed day of adventure at an amusement park. Children will enjoy rocketing to earth in a parachute jump, and enjoy the shoot-the-chutes.

* * *

**SPORTS AROUND THE WORLD. Available in 8 mm and 16 mm short and feature size. Sterling Films, 1186 Broadway, New York 1, N. Y.**

This movie is a trip around the world to see what's happening in the postwar year of sports. The famous Bordeaux-Paris bike race is shown, as well as the Scandinavian track meet at Oslo, also a European wrestling match with grunts and groans.

* * *

**HEIR TO THE THRONE. Available in 8 mm and 16 mm short and feature lengths. Sterling Films, Inc., 1186 Broadway, New York 1, N. Y.**

In this film time is turned back to see over again the life of Elizabeth, the Princess, who is some day to be Queen of England. Her birth, the coronation, the royal marriages, the changing of the colors of the Princess' own regiment, and other dramatic and intimate events of State are shown.

* * *

**DAREDEVILS OF THE ALPS. 2 reels, 20 minutes, 16 mm sound. English or French commentary. Rental $3.50; sale $56. A. F. Films, Inc., 1600 Broadway, New York 19, N. Y.**

Above the glacial valleys that surround Mont Blanc in the French Alps are five granite needles which are among the most difficult climbs in the world for mountaineers. These straight-walled slabs, dubbed *The Devil's Needles* by the first Alpinists who tried to climb them, reach more than 13,000 feet into the air. The first mountain climbers to make the ascent and overcome the cold, smooth stone slabs, were a group of Alpine guides under the leadership of Armand Charlet, one of the most famous guides of the Valley of Chamonix. The film is a reenactment of the first ascent of Charlet.

* * *

**COURAGE OF THE WEST. 6 reels, 16 mm sound. Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y.**

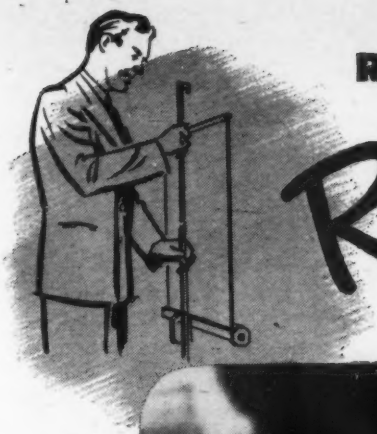
Bob Baker, one of the newest western stars, is featured for the first time in 16 mm

in this new musical western. This film is the first in a series of 9 hard riding, straight shooting musical westerns to be distributed by Commonwealth.

* * *

**THE GLASS BELL. 1 reel, 11 minutes, 16 mm sound. Rental $1.75; sale price $28. A. F. Films, Inc., 1600 Broadway, New York 19, N. Y.**

This is a discussion film—the story of the common man all over the world who wanted to live quietly and peacefully without troubling about the rest of the world. When the Nazis came, Pierre Dupont who might have been you or me, was subjected to an



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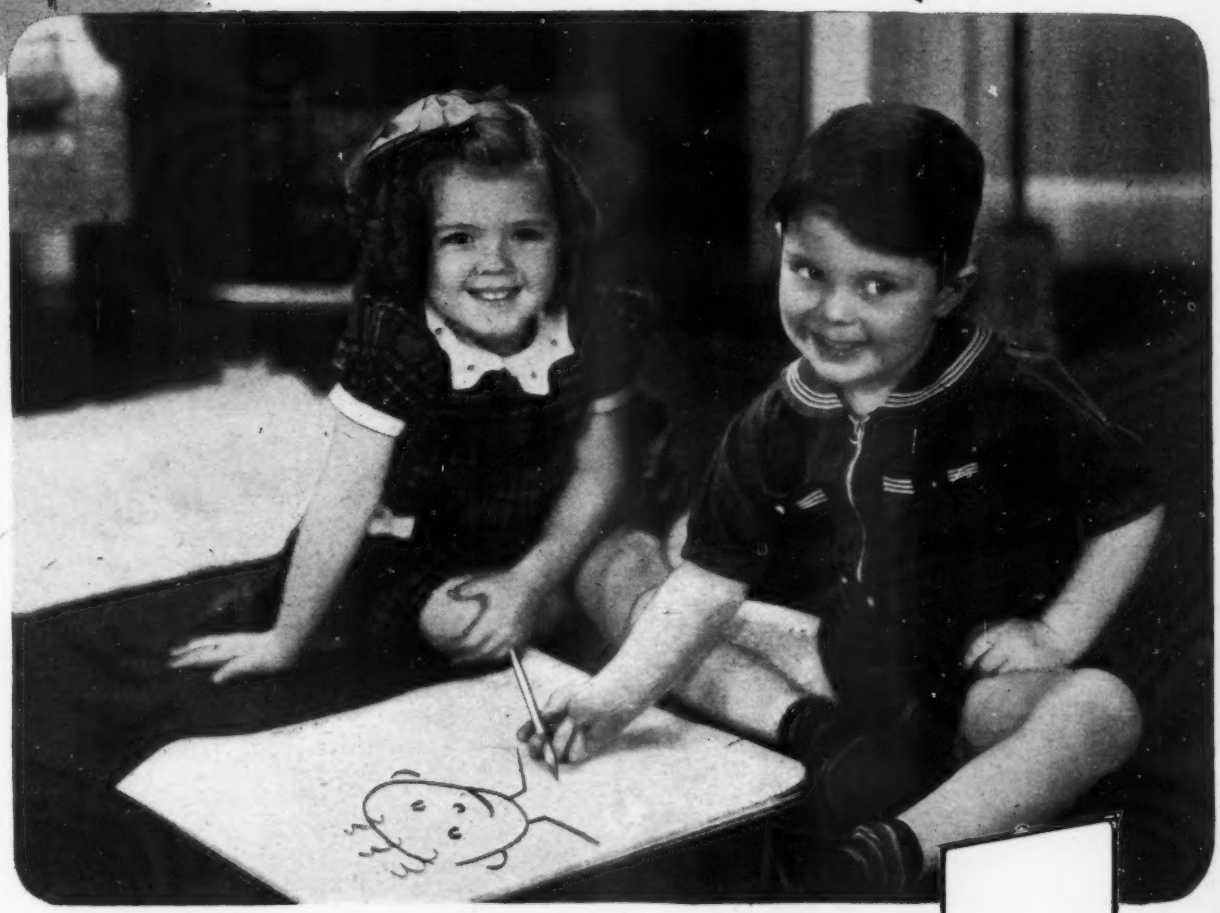

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experiment, an experiment that was to be his way of life. He found that not only the physical problems of food and clothing and a roof over his head were to be controlled, but even in his own house he had to live as the enemy ordered him to live; to listen to what the enemy wanted him to hear; to think only what the enemy deemed necessary for him to consider. Only when he, and all the other Pierre Duponts, recognized that he was part of something bigger than his own immediate family, only when he saw that all those fighting the enemy were fighting for him . . . only then did he himself recognize the need for action.

* * *

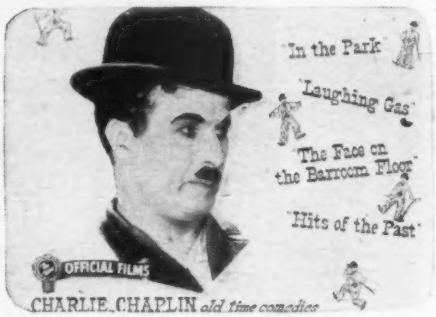
**SPELUNKING—A NEW SCIENCE. 2 reels, 20 minutes, 16 mm sound. English or French commentary. Rental $3.50; sale $56. A. F. Films, Inc., 1600 Broadway, New York 19, N. Y.**

The exploration of caves and abysses in the earth which started out as a sport, has become a new science called speleology. Sportsmen and scholars have banded together to investigate the subterranean depths. For the first time, a camera team has followed the scientific investigations of this new science.

* * *

**CHARLIE CHAPLIN OLD-TIME COMEDIES. Series of three one-reels. Available in short and feature lengths in 8 mm and 16 mm. Official Films, 25 West 45th Street, New York 19, N. Y.**

These three new reels of old Chaplin clas-




sics are filled with his comedy that has been acclaimed. Here is the little man of the tremendous talents, complete with ever-present cane, derby, and floppy shoes—running the gamut of his rib-tickling repertoire—gay, depressed, loving, and revengeful. The exquisite pantomime, the delightful slapstick, all the winning, whimsical, dramatic, nostalgic moods of Charlie Chaplin are in these refreshing old films. Their separate titles are *In The Park, Laughing Gas,* and *Face On The Barroom Floor.*

* * *

**JOHN BULL'S OWN ISLAND. 2 reels, 20 minutes, 16 mm sound. Film Publishers, Inc., 25 Broad Street, New York 4, N. Y.**

This film surveys Britain's outlook in the postwar economic world, and is a National Film Board of Canada production. A 35 mm silent slidefilm of the same title has been especially adapted from the motion picture for American discussion. Tracing the secret of Britain's prewar industrial wealth, this movie shows how, principally with coal, cotton, and steel, England's skilled industrial craftsmen and a great merchant fleet covered the world's markets with two billion dollars worth of finished goods a year. Now with her natural resources and manpower partially exhausted, with a large part of shipping sunk through wartime enemy action, Britain faces increased competition in her former export markets, while at home she seeks to raise her standards of living through social and economic reforms.

* * *

**OPERATION UNDERGROUND. 2 reels, 20 minutes, 16 mm sound. Film Publishers, Inc., 25 Broad Street, New York 4, N. Y.**

This movie tells the thrilling, authentic story of how one section of the French underground helped the Allied cause in the past war. Under the eyes of the Nazis, who appear unsuspectingly on the screen, this movie was filmed by three Frenchmen with amazing courage. Though secretly members of the *Reseau Bourgogue,* a French resistance group organized to smuggle Allied pilots out of occupied France, the cameramen were sometimes forced to work for the Nazis. This film, therefore, became their sole proof for exoneration under charges of collaboration with the enemy.

* * *

**ONE WORLD OR NONE. 9 minutes, 16 mm sound. Film Publishers, Inc., 25 Broad Street, New York 4, N. Y.**

The atomic scientists, aware of the tremendous implications of atomic energy for world betterment or destruction, have spoken officially through the medium of this new film produced by Philip Ragan in coopera-

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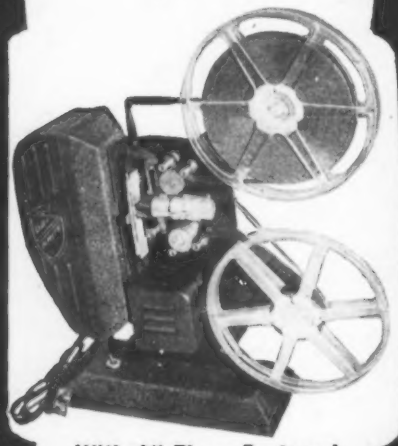

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tion with the National Committee on Atomic Information and the Federation of American Scientists. Clearly projecting a summary of the world atomic situation this film is a thought-provoking motion picture, also available in silent and sound slidefilm, on World Problem No. 1. The technique of the film is an unusual animated drawing method developed by Philip Ragan, best known in the documentary film field for his animated films made during the war for the National Film Board of Canada. Interspersed between graphic animated drawing sequences are well-chosen live-action scenes to point up emotional peaks and to bridge the gap between intellectual recognition of the problem and emotional conviction of its grim reality. The terse narrative delivered by Raymond Swing, nationally famous commentator, and the special music score composed by Louis Applebaum, Hollywood composer, heighten the dramatic effectiveness of the film.

* * *

FALL IN. 5 reels, 49 minutes, 16 mm sound. Post Pictures Corp., 723 Seventh Avenue, New York, N. Y.

Those battling Army boys, Sergeants

Doubleday and Ames are feuding again. Doubleday is given a chance at officer's training, while the old fashioned Ames is left at the post with all of his outmoded methods intact. Doubleday's photographic memory, which enables him to render all sorts of assistance to the higherups, wins him this opportunity. The amusing complications set in when Doubleday is given a batch of raw recruits from the Ozarks to convert into soldiers.

* * *

HIT PARADE HITS. 16 mm sound. Available through photographic dealers. A Castle film.

One of the Music Albums in Castle Films' new series released this spring, presents as one of its three musical numbers the "Anniversary Waltz" which is enjoying a new wave of popularity as a result of its presentation in *The Jolson Story*. This composition is beautifully sung by Marc Plant and Helen Cole, supported by a dancing chorus.

* * *

KNICKERBOCKER HOLIDAY. 10 reels, 16 mm sound. Rental $17.50 (short included). Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan.

This is the first Nelson Eddy release in 16 mm. The beautiful music score is by Kurt Weill, plot from the book of Maxwell Anderson. The stars are Nelson Eddy, Charles Coburn, Constance Dowling, and others.

* * *

SECOND CHORUS. 12 reels, 16 mm sound. Rental $17.50 (short included). Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan.

This film starring Fred Astaire and Paulette Goddard is fine film fare with good music and good dancing.

* * *

SWING KING. 3 reels, 16 mm sound. Lewis S. Baer, 18 East 41st Street, New York, N. Y

A new baseball teaching film has been produced by Bert Dunne, whose film, *Play Ball, Son*, has been acclaimed tops in sports teaching. Starring Ted Williams and featuring the Boston Red Sox, this film com-


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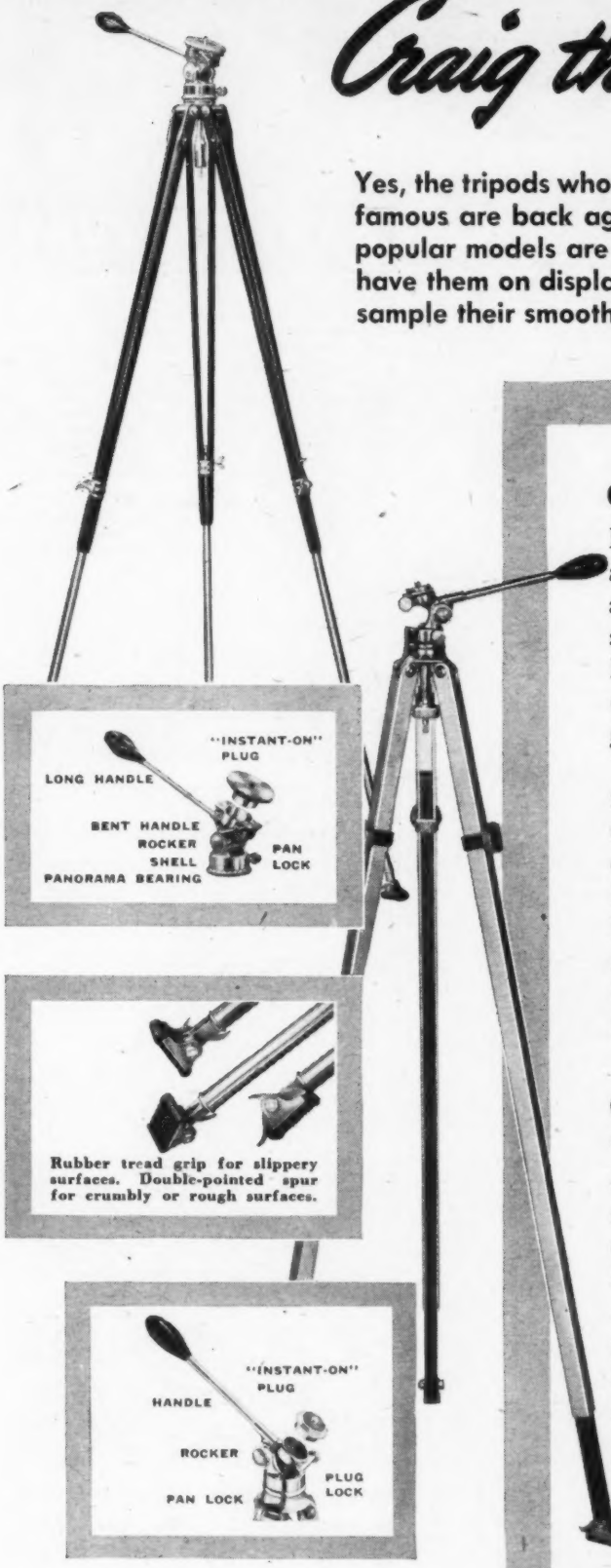


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* * *

## HOME MOVIE NOTES

Sixteen millimeter operations in Latin America are developing slowly but soundly according to expectations, according to Seymour Mayer, 16 mm sales chief for Loew's International Corporation. Mayer, who recently returned from a two months' inspection tour of all MGM offices in South America, stated that the future of 16 mm is bright.

* * *

It was announced recently by Albert D. Van Brunt, promotion manager of Telenews-Young America Industrial Film Division, producers of commercially sponsored motion pictures, that the firm has taken new and larger office space at 18 East 41st Street, New York 17, N. Y.

* * *

Word was received recently from headquarters of the Curtiss-Wright Corporation, New York City, of the election of Alexander F. Victor as honorary chairman of the board of the Victor Animatograph Corporation. Victor resigned the presidency in January at which time Samuel G. Rose, who has been associated with him since 1910, was elected president.

* * *

The U.S. Army has contracted with Natco, Inc., of Chicago for 1500 sound film projectors to be used in the German de-nazification program and for general educational purposes in Japan and Korea. Announcement of the order was made by Gerald Gidwitz, president of Natco, Inc.

* * *

Construction is under way on the new developing and recording laboratories at Telefilm 16 mm Studios in Hollywood as part of the firm's $1,500,000 expansion program for 1947, president Joseph A. Thomas announced.

* * *

A set of 20 colored 2x2" map slides showing the distribution of the economic resources of the United States has been released by Young America Films, Inc., 18 East 41st Street, New York 17, N. Y. Each slide shows a different economic resource and indicates the main areas in the United States where that particular resource is found in greatest abundance. A Teacher's Guide accompanies each set of slides.

* * *

Matthew Fox, chairman of the board of United World Films, Inc., announced recently the appointment of Edward T. Dickinson, Jr., as vice-president in charge of the development and distribution of educational films for United World, the 16 mm subsidiary of Universal Pictures Company, Inc.

* * *

While the British commercial theater is winning honors at home and abroad, the government's Ministry of Education, along with the local authorities and associations of teachers, is planning a broad program of educational film-making. The work will be carried out in cooperation with the Central Office of Information and British film producers. The decision of the Ministry to sponsor its own films for showing to schools is important for two reasons; the Ministry will be able to offer films to the local educational authorities, who, until the present, have had to hire films produced by private companies; and the visual education done by local educational authorities and different cultural groups will be much better coordinated.

* * *

George D. Stoddard, president of the University of Illinois, has been named a member of the board of directors of Encyclopædia Britannica Films Inc., it was announced by E. H. Powell, chairman of the board of the educational motion picture producing concern. Long interest in visual education, President Stoddard has written and done research work in the field. On the board of directors of Encyclopaedia Britannica Films he joins two other chief executives of colleges, Chancellor Robert M. Hutchins of the University of Chicago, and President Emeritus Ernest M. Hopkins of Dartmouth College. Other board members of the films company include Mr. Powell, chairman of the board and president of the Encyclopædia Britannica; C. Scott Fletcher, president of the film company; V. C. Arnspiger, executive vice-president of the company; Chester Bowles, former head of the OPA; Richard De Rochemont, producer of the

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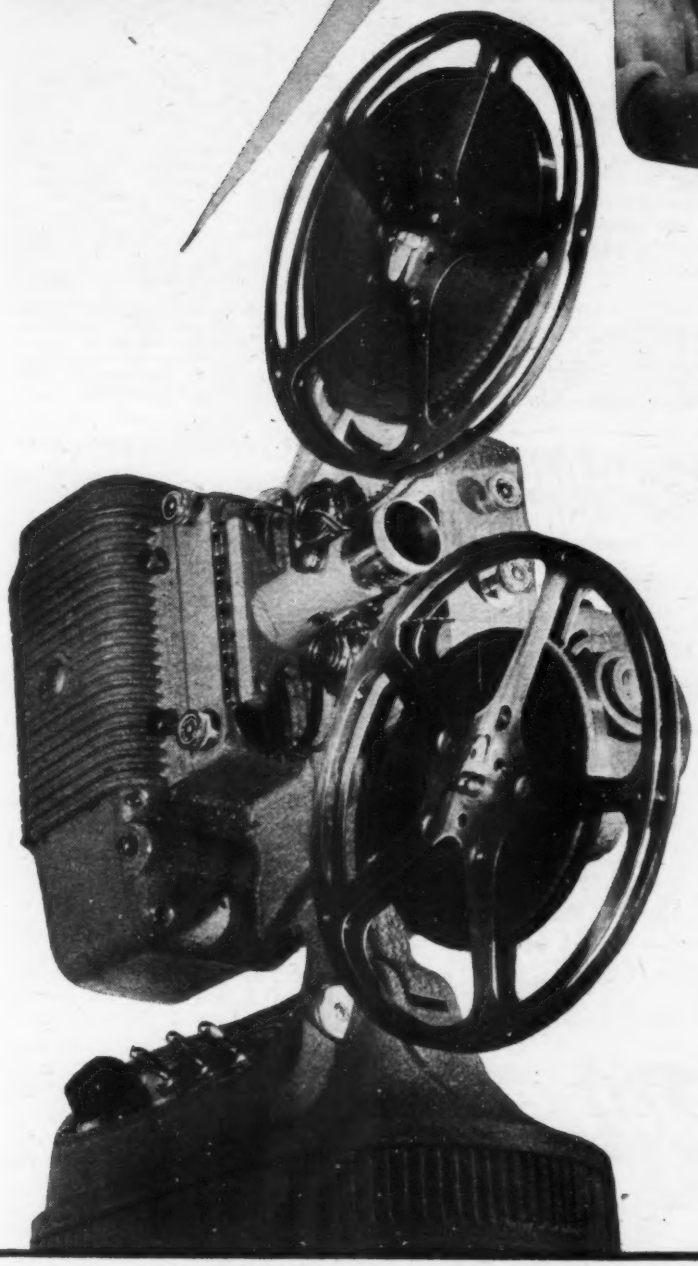

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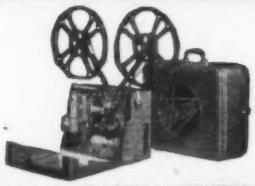

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* * *

Loew's International Corporation has acquired 16 mm rights to all products of Republic Pictures Corporation for distribution outside the United States and Canada. In making the announcement, Morton A. Spring, first vice-president of Loew's International Corporation and in charge of all MGM sales and theater operations abroad, emphasized that no 35 mm rights are involved in any way and that the agreement covers overseas distribution only.

* * *

Film Publishers, Inc., 25 Broad Street, New York 4, N. Y., announces the release of *One World or None*, a summary of the world atomic situation available in silent or sound slidefilm form.

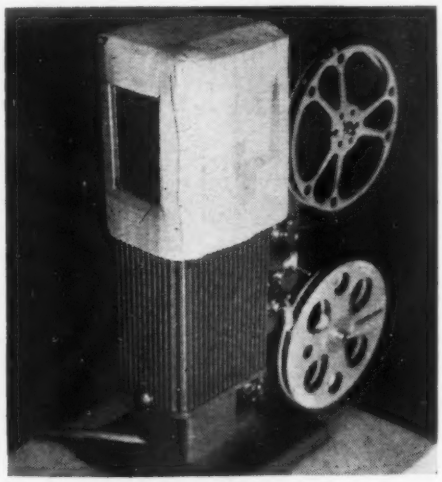
* * *

Joseph A. Thomas, president of Telefilm 16 mm Studios of Hollywood notified the Association of National Advertisers that Telefilm has set up a technical data service to acquaint members of the advertising organization with latest 16 mm film production. Thomas said all queries should be addressed to Telefilm Studios at 6039 Hollywood Blvd., Hollywood 28, California.

* * *

The sixth annual Breakfast Flight of more than 500 planes from various points in the West to Palm Springs was filmed recently by two Telefilm Studio camera crews in 16 mm color and sound. The films will be distributed by Standard Oil of California.

## TRAP FOR PROJECTOR LIGHT



**The light-trap** illustrated is cheap and easy to make, and is one of the best of many gadgets I have. The materials consist of corrugated cardboard and gummed paper tape; the only tool is a pocket knife. I formed a rectangular tube of the corrugated board to fit snugly over the top of my projector and slit the corners of the upper end so I could tape in the tabs and make a solid top. Then I cut the opening in the back for the hot air outlet. The exact dimensions are not important, but my box measures approximately 5" high, 4" long, and 3" wide with the opening in the back 2¾x1¾. This trap effectively kills the reflected light to the ceiling and greatly improves the quality of the projection. A light-trap such as this can be made to fit any projector which spills light through the top, providing the housing extends above the frame. Extreme care should be taken to use this light-trap only on projectors which are cool in operation because it naturally will cut down on the effectiveness of the air cooling system.—*William S. Bonnell, Los Angeles, Calif.*

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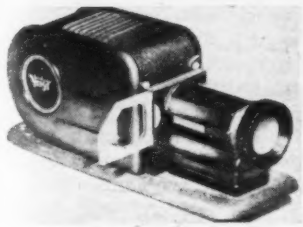

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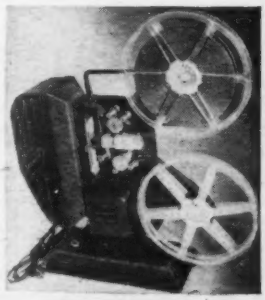

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# Let's Talk PHOTOGRAPHY

**By BRUCE DOWNES**

THERE have been statements of late prophesying the imminent demise of black-and-white photography. Harold C. Harsch, head of the Color Products Development Laboratories of Ansco, for instance, recently told the New York Technical Section of the Photographic Society of America that all photography will be in color within ten years. Oracles are always suspect, but technicians base prognostications upon sound knowledge. Harsch, after all, is at one of the two main fountainheads of color in America and he should know.

What will the realization of this dire prophecy mean to photography and photographers in 1957? There were, you remember, those who wept when sound came to bury the silent cinema forever in 1927. Movies at that time were, in the minds of many, just about coming of age, developing a form of expression approaching a true art. Motion picture photography was leaning less and less on words; subtitles were becoming fewer and fewer. The art of the motion picture was becoming a more coherent creative form. But sound came to whisk it from the screen in an orgy of noise and rasping voices, with Al Jolson leading the roaring procession. The silent picture was dead forever.

This parallel, of course, may not appear entirely appropriate. It might seem better to have compared the annihilation of black and white by color in still photography with the infiltration of black-and-white motion pictures by color, but the latter is being accomplished with something less than revolutionary results. The displacement of black-and-white still photography by color photography, however, is in the nature of a revolutionary thing in that our entire concept of photographs and techniques in making them will be radically changed, just as sound changed the whole concept of motion pictures.

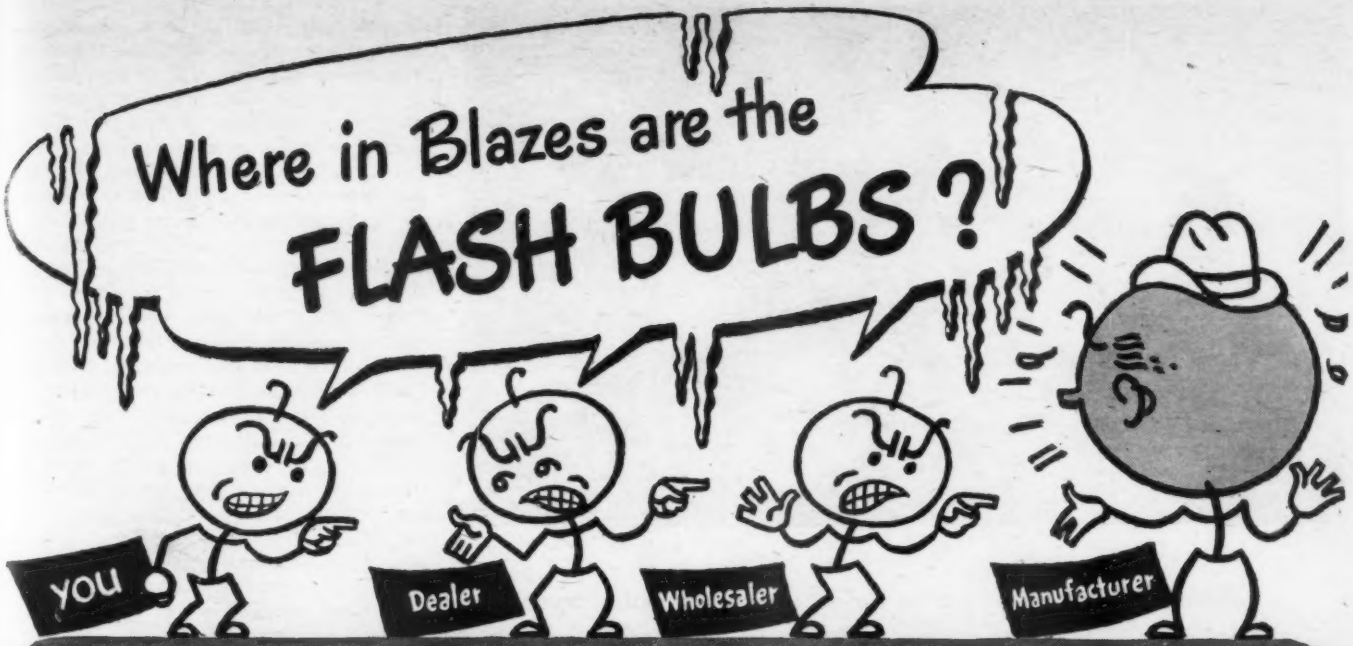
Visually, color brings photography closer to realism, which in spite of the protests of some photographers, will be a good thing. The vaunted realism of black-and-white photography has always been a myth, anyway. Sharpness of drawing is not realism. The world would be an even more tragic place if it were shorn of the pigmentation which sometimes makes it glorious. The city in black and white may be a tolerable place, but who would want to live with an animated statue of a woman in the monochrome gray with which we are familiar and curiously satisfied in a photograph? With color added to the camera's accurate drawing, the art of painting will probably flee still further into the abstract and non-objective dream world.

However untrue the pigmentation of a good color photograph may be, it is yet truer to the subject than are the monochrome grays of a black-and-white (print), and at least as true as the average realistic painting. Nor is there any logical reason to suppose that the chemistry of color photography will not improve to the point where basic color verity is as satisfactory as the pigments used by painters. What is done with the basic dyes and chemistry, however, is the future responsibility of the photographers.

In that alone there are seeds for a revolution. There is, for instance, no reason to suppose that all top-flight black-and-white photographers will automatically be converted into top-flight color photographers. Someone, in writing about art has said that while good drawing can do without color, color cannot do without good drawing. The fact that that sage observation, while perfectly applicable to painting and drawing, is not applicable to photography is but another hint of the wide gulf that exists between the two media. In the case of photography the camera, willy nilly, does the drawing, and although it *can* do without color now, the time will come when it probably will have to put up with it. And when that time comes the photographer who can't cope with color will be at a disadvantage.

Color, no matter how simple the process becomes, will merely add to the complexities of photography. The whole process will become more exacting, you can be sure, and added to the always existing problem of picture conception and organization (composition) will be the new problem of color. This will not be merely a matter of studying color harmonies and referring to color wheels and charts as one consults a dictionary. The laws of composition as currently practiced by the pictorialists will have to undergo a change because colors themselves have value and a composition that may be right in black and white will in all likelihood be wrong when the colors are admitted. Distribution of colors alters the balance of the composition. Thus, the photographer who has no inherent feeling for color will have a tough time in the color age.

There are those—and this is the reason why I make the analogy between the advent of sound in motion pictures and that of color in still photography—who feel that black-and-white photography is superior to color photography so far as art is concerned, and that color photography is useful mainly as calendar art and for fashion illustration. This, of course, is nonsense. There is only one

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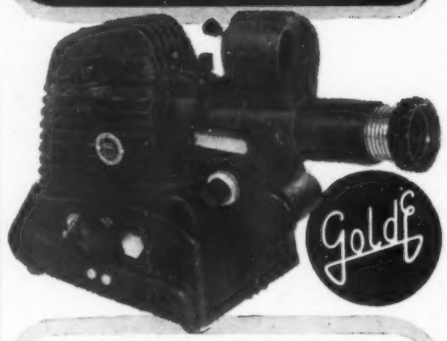


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reason why creative color photography has not appeared in anything resembling volume up to now: that is the difficulty of making fine color prints on paper. The creative worker simply can't afford either the time or the money necessary to experiment. Carbro and Wash-Off Relief prints entail prodigious time and expense so that the distance from ordinary perfection of technique to the point at which the photographer has mastered the medium involves enormous sacrifice.

But when the color process is made just a little simpler and much less expensive than it is at present, then I suspect, black-and-white photography will look paler and more bloodless than it does now to our accustomed eyes. Right now most color photography is done by means of Kodachrome, Ektachrome, or Ansco Color transparencies over which there is very little—but growing—control. Even so, some photographers—very few—have already shown what can be done by a knowledge and intelligent use of color correcting filters.

The point is that color photography has its whole future before it, whereas black and white is probably at the end of its cycle, and it is in this future that the answer may be found to the question I propounded in my April column.

The biggest single block in the way of the growth of creative color photography lies in the necessity for color separation negatives in the making of fine color prints. The incorporation of color separations in material such as Printon at the present time is probably in the right direction. But for really fine color reproduction I suspect that Eastman's Wash-Off Relief or something like it may lead to the rainbow itself. With this process separation negatives are used for the projection of three separate relief images which are dyed and transferred in register to a sheet of paper. Wash-Off Relief has been greatly simplified in the new Dye Transfer Process, which now makes it very easy to make duplicate prints once the relief matrices have been made. But the old separation negative devils are still with us.

However, the separation negative problem will probably be solved in short order and I have a suspicion that it will be done by Eastman in the near future. I have no information from the feed bag, and am only prophesying by inductive reasoning from little facets of information picked up inadvertently here and there. My guess is that Kodacolor will solve the problem—not Kodacolor as it exists today, but an improved film, which will yield accurate *color negatives*, as the existing material does. Then, with a good *Kodacolor* negative, it will merely be necessary to expose it through the three filters on three relief matrices from which prints will be made in the Dye Transfer process. That, you see, will eliminate the necessity for making separation negatives, which normally provide three ideal playgrounds for gremlins.

However it develops, color photography is moving in and gradually it will take over from the black-and-white Imperialists. Which is, I might add, an exciting and not a depressing prospect.—

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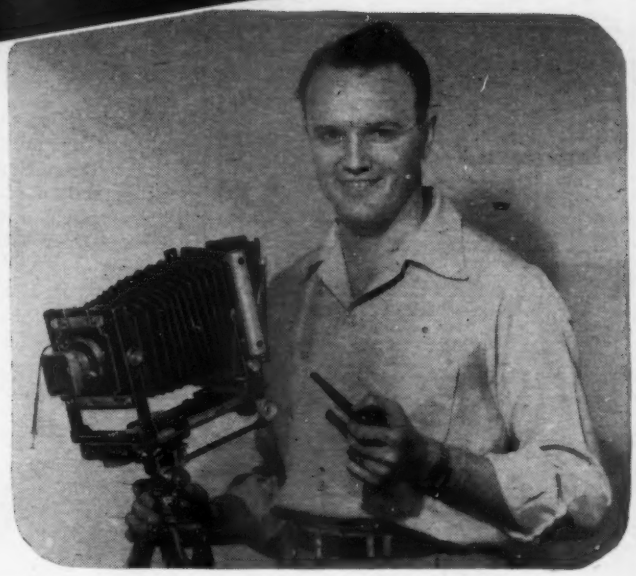

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# The Magazines

(*Continued from page* 16)

would move across the spectacle. It was night and Jerry was a stranger in town.

The committee chairman, so interested in the parade that he couldn't seem to get his mind on anything else, looked up and said distractedly: "It will move down the block, around the corner and up Main Street."

* * *

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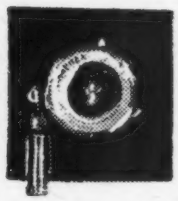

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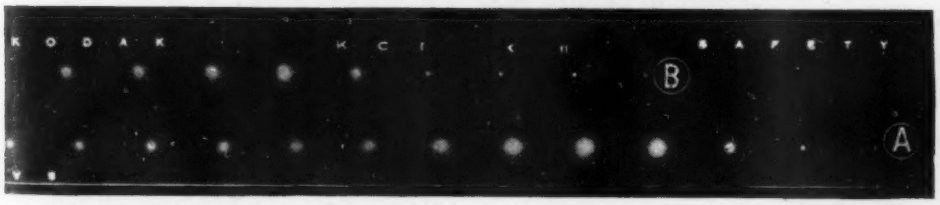


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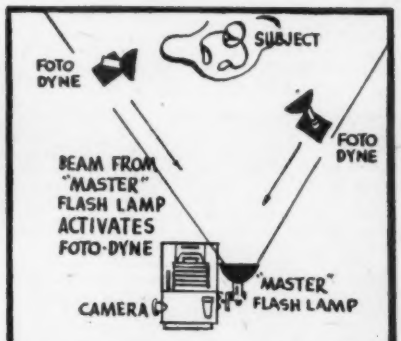


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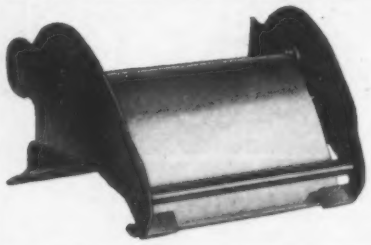

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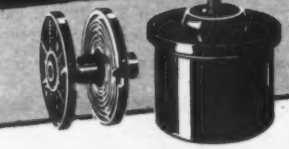

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Produces consistently clean, clear-cut negatives; free from stains, fingerprints, scratches and undeveloped spots.
Easy to operate. Foolproof. Adjustable from 35 mm to 116. All operations except initial loading carried on in daylight. Develop, fix and wash without handling film. Only four simple parts—tank, cover, adjustable reel and agitator. Made from strong, acid resistant Bakelite. Will not chip, rust, warp or stain.
Attractively packaged, the Yankee Adjustable Roll Film Tank is an ideal gift for every camera fan.

*See your nearest camera shop.*
*List price $2.95 plus tax.*

WINDMAN BROTHERS
Los Angeles 23, Calif. U.S.A.

still no reply. Finally they decided to check the telegraph office in New Iberia and immediately discovered what had happened. The wire, as transmitted, read: "Hamilton Basso and two colored photographers coming to New Iberia for holiday."

The old Southe'n Colonel was apparently struck dumb when he received a message reporting that a man he didn't know was bringing two negro photographers to his plantation for a vacation.

**Allen Gould** . . . is another native New Yorker but has no tale to tell of falling over a Speed Graphic at the age of seven and loving the whole business ever since . . . he grew up and got married befort he thought of photography and sandwiched in an astonishing number of jobs—actor, director, salesman, expediter, writer, vaudevillian, and—"who can remember everything?" . . . became camera conscious when his wife and he were planning a trip to Central America and thought they should have pictures of the journey . . . they bought a camera but are still planning the trip . . . his photographic specialty, for which he swipes an old Stoopnagle gag, is "People—they're more interesting than anybody" . . . his first photographic assignment was a color job for the *American Magazine*—three girl test pilots . . . he is free lance.

* * *

**Confusion in Mexico:** DMITRI KESSEL took off from New Orleans for Merida, Yucatan, to meet his researcher who was coming on from Mexico City. The researcher wired that they should rendezvous in a hotel lobby. All that was very well but when Kessel reached Yucatan he found there was no such hotel.

At approximately the same time, GENE SMITH was circling the mountains of Central Mexico searching for a plane which he was supposed to photograph from *his* plane. Thinking the subject had crashed, the Smith aircraft searched until they had ten minutes worth of gas left. Sadly they returned to the airport to find their frantic subjects. The second plane had been circling the same area all day looking for the smoking remains of Gene's plane.

Better everybody should stay in Brooklyn.

* * *

More news from London and Paris, this time via new member CARL PERUTZ:

# any picture with *Ease!*

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Yes, it's easy to get *any* picture the way you want it with the versatile Busch Precision Pressman. Here is a modern, precision-built, rugged miniature press camera that gives you more picture-taking time because its *built-in* features eliminate time-wasting, non-essential preparation rituals. The secret is "VERSATILITY with EASE" which means better pictures anywhere, any time under all conditions. Open this fine instrument and hear the focusing bed drop into place with a solid CLICK! See the built-in features that provide faster, easier, more precise focusing . . . the ease and speed with which the camera can be adjusted to cope with any picture taking situation from planned composition to sports and news shots. Mail the coupon for interesting, illustrated booklet. See the Busch Precision Pressman at better camera dealers in the United States and Canada.

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2¼ x 3¼
RETAIL PRICE
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***The Busch Precision Pressman accommodates all press accessories.***

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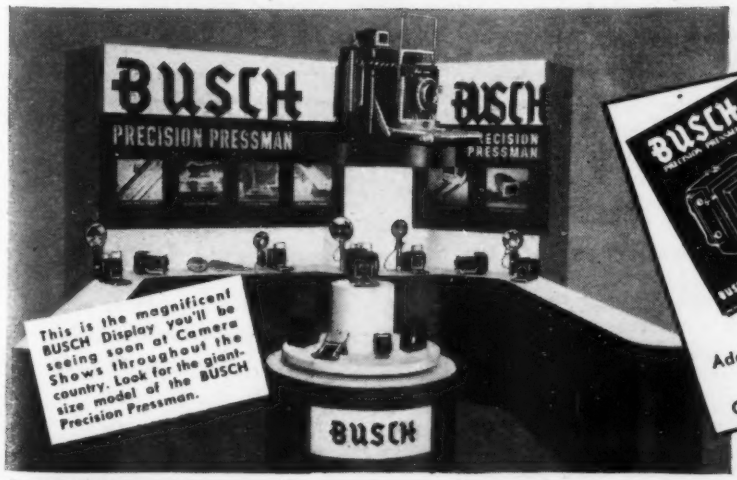


This is the magnificent BUSCH Display you'll be seeing soon at Camera Shows throughout the country. Look for the giant-size model of the BUSCH Precision Pressman.

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|---|---|
| Clix-Master, Maestar 50MM | $ 2.95 |
| Clix-O-Flex, Maestar 57.5MM | 5.95 |
| Univex Uniflash, Coated Lens, Gun | 8.75 |
| Beacon, Coated Lens, Everready Case | 12.45 |
| Spartus 35MM, F:7.7 | 12.50 |
| The New Voigt 2¼x2¼ Folding | 17.44 |
| Hollywood Reflex, 2¼x2¼ | 19.95 |
| Korelle ½-127, F:4.5 | 26.50 |
| Argus A2, Coated F:4.5, Case | 29.85 |
| Voigtlander Bessa, Selftimer | 32.00 |
| Kodak "35," F:4.5, Flash-Shutter | 43.87 |
| Kodak Monitor 620, F:4.5, I.n. | 45.00 |
| Voigtlander ½-120, Skopar F:3.5, Comp. | 62.00 |
| Retina I, Chrome, F:3.5, Comp., Case | 69.50 |
| Argoflex, Coated F:4.5, Case | 69.63 |
| Argus C3, Coated F:3.5, Flash, Case | 70.33 |
| Mercury II, Coated F:2.7, Case (Demonstr.) | 71.50 |
| Foth-Flex, F:3.5, Case, Accessories | 75.00 |
| Reflex Korelle I, F:3.5, Case | 75.00 |
| Perfex 55, Coated F:2.8 (Demonstr.) | 75.00 |
| Kodak "35," F:3.5 with Range-Finder | 80.81 |
| Autoflex, Trioplan F:2.9, Comp. | 95.00 |
| Clarus, Coated F:2.8, Case (Demonstr.) | 105.00 |
| Rolleicord IA, Zeiss F:4.5, Case | 125.00 |
| Contax I, Tessar F:2.8, Case | 128.00 |
| Duo 620, Latest, F:3.5, Chrome, R.-F. | 145.00 |
| Leica III, Elmar F:3.5, Case | 159.00 |
| Contax I, Sonnar F:2, Case | 159.00 |
| Kine Exacta, F:3.5, Case | 175.00 |
| Tenax II, Zeiss Tessar F:2.8, Case | 185.00 |
| Leica III, Summar F:2, Case | 195.00 |
| Leica IIIA, Elmar F:3.5, Case | 195.00 |
| Leica IIIA, Summar F:2, Case | 225.00 |
| Leica IIIB, Elmar F:3.5, Case | 225.00 |
| Kine Exacta, F:2.8, Case | 225.00 |
| Leica IIIC, Elmar F:3.5, Case | 245.00 |
| Medalist II, Coated F:3.5 | 262.50 |
| Leica IIIB, Summar F:2, Case | 275.00 |
| Leica IIIC, Summar F:2, Case | 295.00 |
| Contax II, Sonnar F:2, Case | 295.00 |
| Contaflex, Sonnar F:2, Case | 295.00 |
| Contax III, Sonnar F:2, Case | 325.00 |
| Leica IIIB, Summitar F:2, Case | 325.00 |
| Latest Automatic Rolleiflex, F:3.5, Case | 345.00 |
| Leica IIIC, Summitar F:2, Case | 345.00 |
| Contax II, Sonnar F:1.5, Case | 365.00 |
| Leica IIIB, Xenon F:1.5, Case | 375.00 |
| Contax III, Sonnar F:1.5, Case | 395.00 |
| Leica IIIC, Xenon F:1.5, Case | 395.00 |
| Kine Exacta, F:2 and 85MM Triotar F:4 | 395.00 |

**MOVIES**

| | |
|---|---|
| 8MM Cine Kodak, Model 25, F:2.5 | $ 58.33 |
| 8MM Keystone, Model K8, F:2.5 | 64.50 |
| 8MM Cinemaster II, F:2.5 | 66.65 |
| 8M Revere, Model 88, F:2.5 | 77.50 |
| 8MM Revere Turret, F:1.9 | 137.50 |
| Universal, Model PC, 500 Watt | 69.50 |
| Kodascope, Model S-33, 500 Watt | 70.00 |
| Keystone, Model R8, 500 Watt | 74.50 |
| Revere De Luxe, Model 85, 500 Watt | 120.00 |
| Ampro, Model A8, 500 Watt, Case | 159.00 |
| De Jur "1000," 750 Watt, Case | 174.00 |
| Kodascope 16MM, Model 1610, 750 Watt | 101.65 |
| New Ampro Sound Premier 20 | 540.00 |

**SLIDE PROJECTORS**

| | |
|---|---|
| Vokar with Dual Carrier, 100 Watt | $13.95 |
| Kodaslide, Model I, 100 Watt | 21.10 |
| Argus P.A., Rotating Carrier, 100 Watt | 27.75 |
| SVE, Model RK, 100 Watt, Case | 35.95 |
| Kodaslide, Model IIA, 150 Watt | 47.50 |
| Automatic Kodaslide Changer | 17.50 |
| Caspeco Dimensional Viewer | 1.50 |
| Argus Magnaslide Combination Outfit | 6.95 |
| Radex Stereo Outfit with Viewer | 19.50 |
| All Metal Slide Box (for 300 Slides) | 2.95 |
| Leitz Automounts (Box of 18) | 1.85 |

**MISCELLANEOUS**

| | |
|---|---|
| Cine-Kodak Jr. Splicer 8-16MM | $ 1.35 |
| Flash-Holder for Flash-Brownie 620 | 2.33 |
| Acorn Safelight with 5" OA Filter | 2.95 |
| Kodak ABC Darkroom Outfit | 3.80 |
| Mark Timer (60 Minutes) | 4.15 |
| Ektachrome Developing Kit, ½ gal. | 4.50 |
| Franklin 8-16MM Splicer | 5.65 |
| 4 section Metal-Chrome Tripod | 6.50 |
| Everready-Case for Retina I or II | 7.50 |
| Genuine Leather Carry-All Bag | 8.50 |
| Pocket Range-Finder with Case | 8.95 |
| Beacon 4x5 Metal Printer | 10.85 |
| Projector Cases, all models | 11.50 |
| New Electric Tim-O-Lite | 17.50 |
| New Vimo Flash-Gun | 19.50 |
| New Weston Master II with Case | 29.85 |
| Federal 2¼x3¼ Enlarger with Lens | 35.00 |
| New De Mornay Budd Flash Synchronizer | 47.85 |

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**AUTHORIZED DEALERS FOR LEADING MANUFACTURERS FROM COAST TO COAST.**


"My hotel is in the center of the *Quartier Latin* where all aspiring but broke photographers should be—it's fairly reasonable compared to hotels in the fancier sections of Paris but still a lot more than New York. Prices have tripled here since the end of 1945.

"London on the other hand remains about the same. There is less to eat there but at least everyone gets the same amount on their rations. In France, one can buy anything that one desires—if one has the money. The black market is no longer black, but grey, since almost everyone has to deal in it in order to live—sad but true.

"If any photographers are headed this way, tell them to bring everything they need with them—film, bulbs, lenses, tripods, and paper. Also include tea, coffee, and sugar.

"There is no Kodachrome being processed in Paris exeept 35 mm stuff and that only once a month. London is processing up to and including 4x5 or 4x6. However, their processing is now showing an excess of red (during the war it was over on the yellow side). Life can certainly get complicated here."

* * *

JIM HANSEN's experiences in glee club singing came in handy during a yacht vacation story he was doing for *Look*. The passengers resented the invasion of their privacy until Jim organized a quartet and started some fancy harmony. Everyone enjoyed the singing so much that Jim was given the run of the ship and the aloof passengers broke down into excellent camera subjects.

* * *

Ulrich Calvosa of *Colliers* sent this letter along. It's from Fred Sparks, photographer-writer who is up in Antarctica with the Byrd group.

"Off Little America on
Mount Olympus

"Just by way of saying hello from Little America.

"It is not true that I have decided to settle here.

"While I am fond of a penguin named Hortense, there's been some feeling in her family about our relations. Furthermore, she has been cold lately.

"If you ever want to get away from it all, come to Antarctica. The only people that ever pass through here are penguins, seals, and an occasional explorer.

"The seals remind me of a city editor I once worked for. They also drool through their mustaches.

"Everybody thinks the ice formation looks like something out of their past. My first wife keeps haunting me in the form of a giant iceberg about 200 feet high. It looks just like her and has about as much interest.

"There are ten reporters aboard. Two are still speaking to each other. There was some talk about pushing the *Herald Tribune* man into a crevasse, but I don't think it will come to pass.

"The only thing I had to drink in three weeks is a shot of Williams After Shave Lotion, neat. Goes nice with melted snow.

"I've frozen all my fingers on my left hand, which is webbed, from shooting


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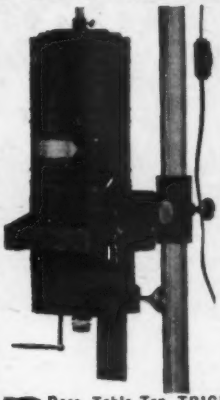
**has ILEX 3½ Inch Anastigmat LENS and IRIS DIAPHRAGM**
***"The Best of All"***
LOWEST PRICED ENLARGER ON THE MARKET!!!
**8 OUTSTANDING FEATURES:**



1—ENLARGES—Negatives all sizes to 2¼x3¼ inches.
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**8—2¼ x 3¼—50c 12—2¼ x 2¼—75c**
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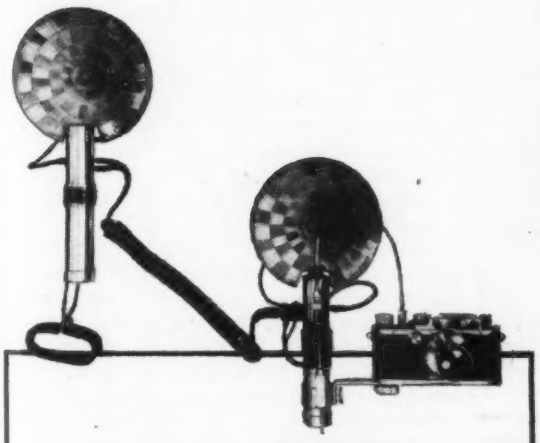
# It's as simple as this...

*Congratulations*

. . . to Mr. Harold M. Hinck, of Montclair, N. J. for his prize-winning picture of his daughter Janet and cocker spaniel "Freckles". His Speedgun Surprise Gift is a $15.00 Merchandise Certificate entitling him to purchase photographic equipment to that amount at any photographic store. The picture was taken with the outfit illustrated below.



*Illustrated is the Mendelsohn Speedgun Model E-#1002 for Leica or #1003 Contax, with Special Terminal Block No. 124 with Extension Flash Holder #1012 on 20 foot cord.*

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Is there a child or a dog — or both — in the house? You need a camera, and you need a Speedgun to imprison those poses that are here this minute and gone the next. Speedgun flash pictures take no more effort, no more experience than ordinary shots. You merely aim and fire — and you've got the picture. Moreover, you never need put the camera to "bed" because of lack of light — with a Speedgun you can work 24 hours a day. If need be, in any light, total darkness, cloudy weather, sunny days — anytime, any place.

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Everybody — snapshooter, amateur, professional — is eligible for the Speedgun Surprise Gift of the Month. Merely mail us your picture now. If we use it in our next month's advertisement, the Gift will be sent to you promptly. No rules . . . just one regulation — you must use a Mendelsohn Speedgun or Flasher Unit. When submitting pictures, please give us written permission to use them. Pictures will be returned only upon request, and if sufficient postage is included.

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The TDC 300-A

2" x 2" SLIDE PROJECTOR

Complete with 5 Inch Anastigmat Lens and Lift-off Type Case $64.20. (coated lens $6.00 extra)

Always popular—this powerful, easily-operated projector with its efficient 300-watt illuminating system and *simplified controls*—is now more than ever first choice of critical projectionists. For the TDC 300-A has been recently further improved. The finish is more lustrous and beautiful than ever. Controls are chrome-plated. The Micro-Focus Lens Knob is wider for easier turning. A new Condenser mounting assures still greater protection for the condensers. The electrical system complies with the requirements of Underwriters' Laboratories, Inc.

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from 35mm film enlarged to 3¼x5 inches

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Split 15 to 16 exposures from 116, 120 & 127 film; enlarged to 3⅞"x5" in albums 10 & 12 Exposures...65c — **75c**

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| 3¼"x4½" Mounted | $1.00 |
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*Subject composed and cropped*

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| 2¼"x3½" Mounted | $ .60 |
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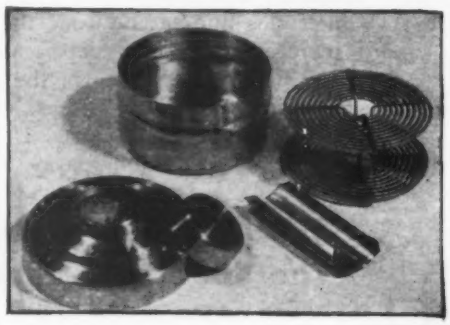

Easy to handle, simple to load; film contacts reel only on edges and is protected from finger-prints and scratches.

Corrosion proof; particles of undissolved chemicals cannot cling to the smooth, hard surface. All stainless steel — not soldered, but durably welded to give a life-time of service. Will not chip, crack, or break, even if dropped.

NIKOR PRINT PADDLE and stirring rod. Handy darkroom tool of solid stainless steel . . . strongly made for crushing lumpy chemicals and stirring solutions.

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photos without wearing a glove. I can shoot pictures while wearing gloves but one little trouble always comes up—my gloves hide the lens, which cuts down halftone values.

"I have now photographed 6,948,029 icebergs and 23,908,467 ice floes. I am now starting on my 75,239th penguin.

"It really is an exciting place. The continent of Antarctica is six million miles square and the only thing it's good for is to lose your keys in.

"Hope you like my pictures. Print them upside down, they might look better."—

### MUSEUM OF MODERN ART TO DEVOTE EXHIBITS TO STIEGLITZ

**Two major** summer exhibitions, both to open June 11, at the Museum of Modern Art, 11 West 53rd Street, New York City, will bear the name of Alfred Stieglitz, according to an announcement by Philip L. Goodwin, chairman of the museum's exhibitions committee. One exhibition will be devoted to the modern paintings, sculpture, drawings, and prints assembled by Stieglitz during his lifetime, and the other will be dedicated to a retrospective showing of Stieglitz' own photography. At the request of Georgia O'Keeffe, widow of Alfred Stieglitz, James Johnson Sweeney, until recently director of the museum's department of painting and sculpture, has been invited to write the catalogs and install these exhibitions.

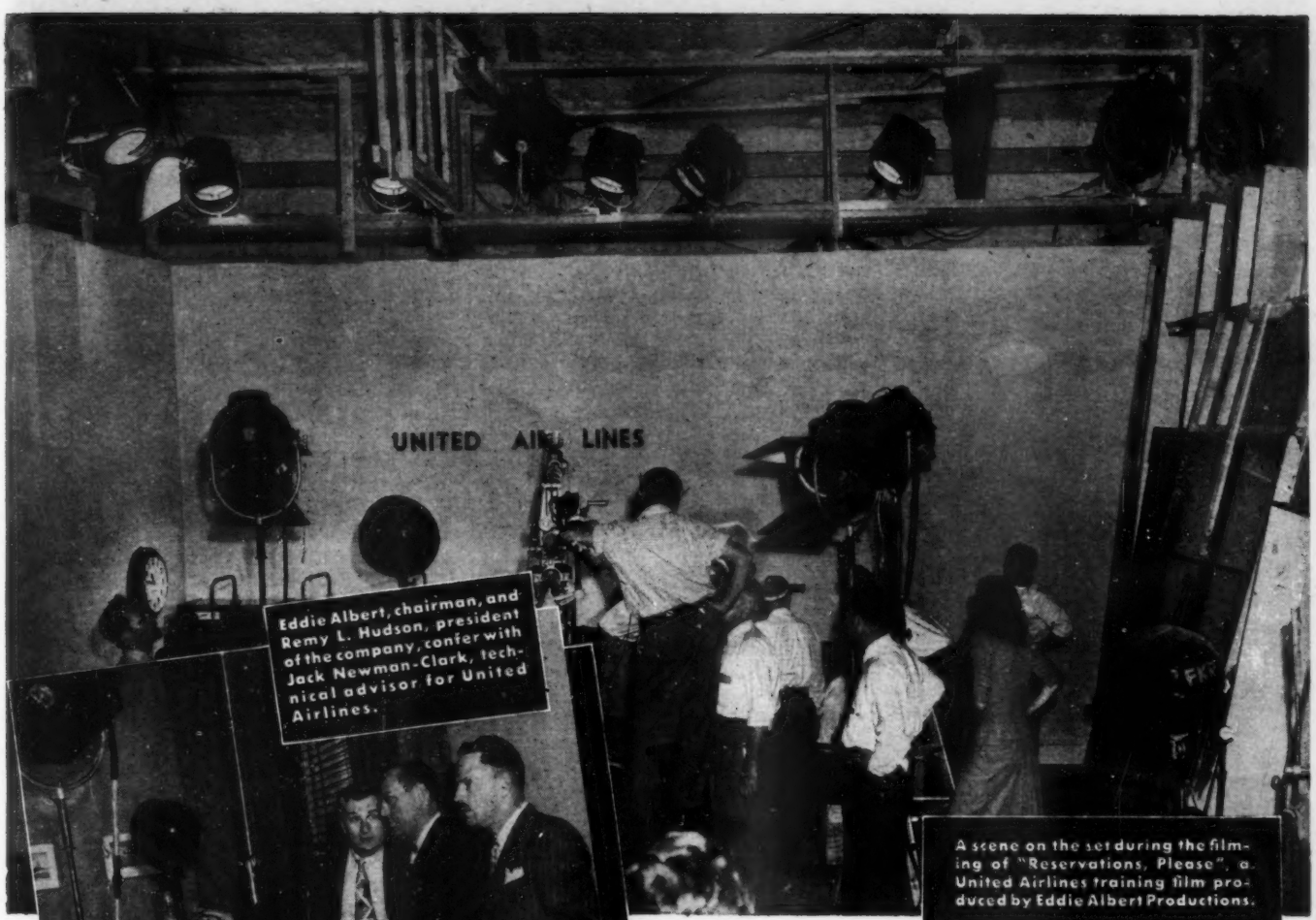
[*A portfolio of Alfred Stieglitz' work, which has been selected from this exhibition, will be published in the July issue of this magazine. The introduction to this portfolio will be written by Paul Strand, who was closely associated with Stieglitz both in the Photo-Secession movement, and in his later work with the gallery called, "An American Place."* The Editors.]

### PSA TECHNICAL SECTION ELECTS

**The annual election** of the New York section, technical division, Photographic Society of America, held at the Pavelle Laboratories, for the section's 138 members, resulted in the following elections: chairman, Lloyd E. Varden, FPSA, New York City; vice chairman and program director, Norman C. Lipton, Brooklyn, N. Y.; secretary, Helen M. Bragg, Jackson Heights, L. I.; treasurer, Victor H. Scales, New York City; members-at-large, executive committee, Harry Lerner, New York City; and Fred Quellmalz, Jr., Upper Montclair, N. J.

### ELECTED TO OVAL TABLE

**For his** contributions to photographic progress, Glenn E. Matthews, technical editor at Kodak Research Laboratories, has been elected an associate member of the Oval Table Society, an honorary organization devoted to "advancement of the art and science of photography." Founded in 1935, the Oval Society arranged the first photographic exhibition admitted to the National Academy of Arts and has since fostered outstanding salons here and abroad. Today its 92 members include many persons distinguished in the world of photography.




A scene on the set during the filming of "Reservations, Please", a United Airlines training film produced by Eddie Albert Productions.

Eddie Albert, chairman, and Remy L. Hudson, president of the company, confer with Jack Newman-Clark, technical advisor for United Airlines.

# YOU SEE THEM ON EVERY HOLLYWOOD SET

In the Hollywood studios, wherever there is a picture in production, you will see numbers of Bardwell & McAlister Spotlights and their accessories for light control.

Study the above still, which was taken during the filming of "Reservations, Please", a United Airlines training film produced by Eddie Albert Productions. You will see eleven Junior Spots, and four Senior Spots, on this one set. In addition, these lights are controlled by Bardwell & McAlister "barndoors", diffusers, and other accessories.

There is a definite reason for so much Bardwell & McAlister equipment on any set. The ace-cameramen of Hollywood want it that way.

This equipment has been designed and developed in response to their needs and suggestions. They know that they can get results with it.

For sixteen years, this pioneer Hollywood firm has been in constant direct contact with the men of Hollywood who actually do the shooting; meeting the demands for cool, efficient, noiseless and optically correct lights, and improving these products to keep pace with the changes brought about by faster emulsions and color film technique.

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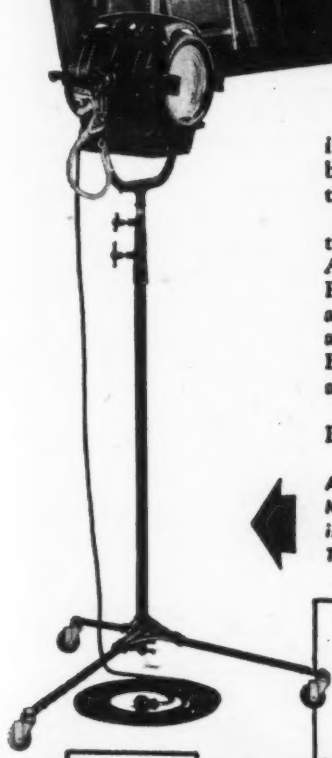
Write for our free catalog entitled, "Painting with Light". Address Department. 27-67



***At left is shown the Bardwell & McAlister Baby Keg-Lite, a light weight 500 or 750 watt spot which is used as a key light and for special lighting jobs. The Foco Spot shown below is for use with this light.***

Junior Spot 1000-2000 Watts | The Foco Spot | Single Broad 500-750 Watts | The Senior Spot 5000 Watts | Dinky-Inkie 100-150 Watts

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## It's Spring

(*Continued from page* 81)

check carefully the "telephone mouthpiece" shaped lens shades to determine their suitability.

This completes the equipment you need to take top-notch photographs of those appealing spring landscapes. All nature is going into high gear now—why don't you go into action with your camera?

Speaking of action, there is plenty of action in spring photography for those who are looking for it. Baseball interest (and pictorial possibilities) gains momentum during this season. There are uncounted picture opportunities in our national sport, from the hot local champions right down to the games played by the young fry in the vacant lot up the street.

While photographs that are 100% candid are sometimes unbeatable, you will find that a "semi-posed" photographic technique will help you hit the ball time after time. Properly employed, the semi-candid manner of taking pictures turns out photographs which cannot be told from straight candid shots . . . except that they are consistently better.

Don't be afraid to ask the athletes who are going to serve as your models to change their positions. To get the kind of pictures you want, you will need to take advantage of the prevailing illumination conditions, to improve the backgrounds as much as you can, and to secure a well composed negative. Remember, most people are eager to have their picture taken; they will often run through their paces for an hour or more on the half-promise of a print.

With these thoughts in mind as you approach a baseball practise session, muster courage to ask the boys to cooperate. As a group, athletes sleep soundly at night, and are therefore frequently amiable and open to suggestion. And in return it seems only right (and good policy) that the camera fan reciprocate with a few prints.

But the opportunities for spring sports photography do not begin and end with baseball (although there are many who will stoutly maintain that this is true). Consider the very, very serious marble contests—the boys are playing for keeps! It's a photogenic sport, if ever there was one. Make these marble game exposures at a fairly high shutter speed, 1/100 or so, to capture the fleeting expressions and actions. Particularly, be on the alert to see a good photograph "just before it happens"—and be ready to shoot!

Fishermen, too, have been featured in excellent photographs of varied kinds for years and years. They make fine pictures, whether the story-telling, the pictorial, or the humorous kind—and they will be featured in many more fine photographs in the future.

As in sports photography of other branches, the camera fan should be ever ready to capitalize on the unexpected. While other members of the fishing party may not expect to fall into the stream, lake, or pond, such things do assuredly happen once in a while. A camera carried at "alert"—that is with the shutter cocked, the lens focused at the average anticipated shooting distance, and the diaphragm and shutter speed settings adjusted for likely conditions—should be the rule. You can then record many of these unlooked-for shots, for pre-setting the camera often means the difference between getting the picture and not getting it.

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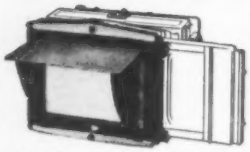

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fishermen, one point deserves mention. To most people there is nothing deader than a dead fish, yet we all have seen pictures of happy nimrods blithely reeling in limp trout which dangle disconsolately on the hook like a weight on a plumb line. These photographs show fish which have obviously died some time before, been carried in creels for a spell, then hauled out to have their pictures taken.

If you can't snap the fish alive and fighting, tie the fish line to a piece of driftwood, a stone, or to the boat anchor —then photograph your friend showing his bent rod, the taut line, and let the size and species of the "fish" he has hooked remain forever a secret. The other possibility is, of course, the

**When the shy,** blooming crocus, or what have you, first rears its head, and the neighbor tends it like a little child, be on hand to record it for posterity.

straight record shot that tells the story, "He caught the fish, and there it is!"

If a member of the party chances to hook a pint-sized fish, there is your opportunity to make a gag exposure which is a perennial favorite—have your subject hold his fish at arm's length toward the camera. Such a shot makes an amazing improvement on the *apparent* size of the catch. Use the smallest possible aperture on these exposures to get both the fish and the man in acceptably sharp focus.

Some camera fans are apt to forget the excellent possibilities for outdoor portraiture in the spring season. Spring produces many of those fine "soft shadow" days; the sun is not shining brilliantly, nor is it completely obscured by overcast. Each and every one of these hazy days presents countless opportunities for top quality outdoor portraits . . . the facial shadows will be neither too harsh nor too mushy if you do your shooting during such weather.

Synchronized flash will often improve your photographs by filling in the shadow areas. But be certain that the illumination from the flashbulbs is subordinated to the natural illumination, or you may get an undesirable night effect.

There is one pitfall to be avoided when

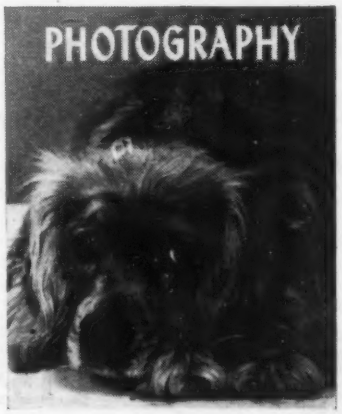
making outdoor portraits, however. Don't make your exposures when the sun is directly overhead. The resulting portraits will not be as favorably lighted as they will be at the later or earlier parts of the day. The eyes are quite likely to be hidden in deep shadows, and so will be the neck. If you find that you cannot get up early enough in the morning to start taking the portraits at about nine o'clock, wait until late afternoon when the sun is low again.

Backgrounds in outdoor portraiture should be kept plain and unobtrusive, just as they are in studio portraiture. Shooting your subject against the sky is an excellent and easy method by which to obtain a harmonious and subdued background.

These examples of subject matter for spring photography by no means exhaust the photographic possibilities to be found in this season. Rather, they are typical of only a few of the many fine opportunities for pictures now at hand, for there are hundreds of others: the fighting, mating, and nest-building birds; the young children playing in the spring freshets; record shots of friends working in their gardens or on their homes, to name only a few.

Remember, you'll have more fun if you take your camera along. Now that winter's snows have gone, make sure that *you* get plenty of pictures this *spring;* they'll shorten those long winter nights that are coming! Take advantage of your hobby this spring, and let it give you pleasure the whole year around.—

## THE JUNE COVER




Most cocker spaniels fall into one of two categories. Either they are bursting with energy, or just plain tuckered out. "Chico," our cover subject, seems to be in the latter category, but it's just an act. He belongs to Jerry Talon of Los Angeles, will do anything his master tells him to, and will not make a move without his owner's nod of approval.

Cockers, and dogs in general, are fun to photograph, and should you want to try your hand at it, there's a full story on the why's and wherefore's on page 48 of this issue.

John Randolph of Los Angeles is the photographer, and the photograph was made on Kodachrome Type B with an Ansco 8x10 view camera fitted with a 4x5 back. Lighting was five GE #22 flash bulbs with open shutter technique. Key light was placed approximately six feet from the spaniel.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## Press

*(Continued from page 16)*

transportation of the prints to the government information service at The Hague, where representatives of all papers and agencies were waiting. Twenty-four hours later, publication was authorized.

* * *

BEN HELLER, a former staff photographer for Underwood & Underwood News Photos, who served 31 months in the Pacific as a combat photographer in the Signal Corps of the U. S. Army, is now a staff photographer for Acme Newspictures in New York.

* * *

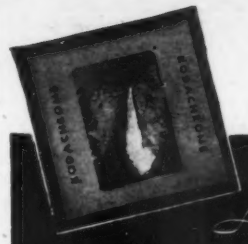
THE nation's colleges and universities are training twice as many students for careers in journalism as before World War II. Photography is getting a big play, particularly in those schools which have complete laboratories. Of the 13,874 students enrolled in 52 schools and departments of journalism, 800 students are attending classes in press photography. At Kent State University, Kent, Ohio, which is noted for its work in press photography, 33 students checked photography as the field in which they will specialize. About 80 per cent of the schools have some facilities for photographic studies.

* * *

SOME of the newspaper correspondents and cameramen who have been under fire in World War II are again experiencing some of the same thing in Palestine. Joseph C. Goodwin, AP correspondent, recently cabled the following lines from Jerusalem: "I first sensed a ticklish situation as I jeeped out of a security area with Associated Press photographers Walter Green and Tom Fitzsimmons and four newsreelmen a few minutes after bomb attacks in the Sheikh Jarrah quarter. Bullets whistled everywhere, and Tommies at roadblocks warned, "Take care, Mac!" Now and then we were stopped and made to identify ourselves. The streets were empty of civilian traffic. The noises of the city

Press Association

**Charles P. Gorry,** an Associated Press photographer, and his family sail from Seattle for Tokyo where Gorry has been assigned. Gorry holds 4-year-old twin daughters, Carol Jan and Grace Margaret, with wife, Grace, and son Peter.

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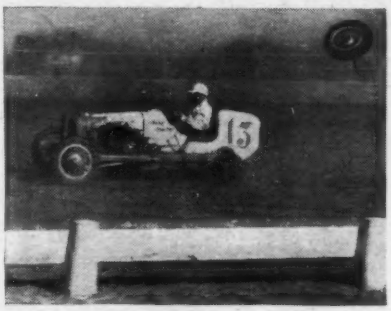
were the chatter of Bren guns, the hammer of rifles, the splutter of flaming flares. We entered the Street of the Prophets. Bullets zinged about. We huddled in the shelter of a stone wall . . ." Green and Fitzsimmons are kept on the continuous *qui vive*. Here is one of the



**This shot** of an auto racing car snapped at the Minnesota State Fair by Russell Bull, Minneapolis Star photographer, won the National Headliners Club 1946 merit award for the best sports action photograph. It has since been used to illustrate national magazine ads for Graflex.

typical 24-hour itineraries made by Green: He pictured some British army biggies in Jerusalem at noon, took feature shots in Bethlehem in the afternoon, then left for Haifa to await a Jewish refugee ship.

* * *

IT WAS a great day for Weegee, the nationally famous photographer laureate to the city of New York, and his fellow cameramen, when Weegee, who was known to his parents as Arthur Fellig, was united in marriage to Mrs. Margaret Atwood, a charming Boston widow, in a ceremony at New York's Municipal Building. Dozens of cameras clicked, bulbs flashed all over the place, and Weegee and his bride, a most exuberant couple, were the most willing subjects. They posed coming into the wedding chapel, then posed again signing the papers. With his eternal cigar throwing off a thick cloud, Weegee proudly exhibited two wedding rings, marched into the chapel, laid the smoking butt on the lectern of 1st Deputy City Clerk William A. Carroll and waited for his lady to catch up. At every key point, the ceremony stopped for pictures, and the photographers' directions broke in on Carroll. Weegee said he met his bride last November when he was autographing copies of his book *Weegee's People*, for a local store. It was love at first sight. They now have an apartment at the Hotel Elmwood in New York which he spent weeks preparing for joint use as a bridal chamber and photographic studio. Versatile, ebullient Weegee is now one of Manhattan's busiest citizens. He's editing a new movie about New York, writing a novel, and auditioning for a radio show.

* * *

ANYTHING to please the lens-shooters! Photographers with the USS Little Rock on a training cruise found Capt. H. H. Smith-Hutton unusually cooperative. While the cameramen were making group pictures of the reservists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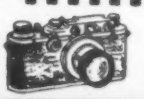

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aboard, the Captain noticed that the wind and spray caused the men to squint. He had the course of the ship altered.

* * *

FRANK JONES, photographer for the *Winston-Salem* (N. C.) *Journal and Sentinel*, has been in Nicaragua making color movies of the missions of the Moravian Church there. The cameraman was given a leave of absence for a month to cover the assignment which was sponsored by the Board of Christian Education, Moravian Church, North and South. Jones had his Navy experience of film shooting to qualify him for the job. During his period of service he was appointed to shoot the scenes in the movie, "They Were Expendable."

Press Association

**Max Desfor,** Associated Press Staff photographer in India, leaves Washington, D. C., by plane March 3 after a home leave. He will be stationed in Bombay. Here he waves goodbye from the ramp to his wife, Clara, left; son Harry, and mother, Mrs. Anna Desfor, just before boarding the plane for his long hop.

* * *

A HALF-TON panel truck in New Orleans is proving to be a valuable asset to news photographers in getting their pictures to the papers in jig-quick time. The truck is the new Constant Contact Car and is operated by the *New Orleans States*, one of the South's leading newspapers. Its equipment includes not only a radio-telephone but a portable AP wirephoto transmitter and a complete photographic laboratory. Since the first day of its operation, November 25, the car has seen service in covering a train wreck and numerous routine stories where it was necessary to keep a reporter and photographer on the scene while supplying the office with stories and pictures. The coverage of the train wreck was a dramatic story in itself. On the morning of December 27, Jimmy Guillot, the *New Orleans States* staff cameraman, left the *States* office with the Constant Contact Car with an assignment to cruise the French Quarter and grab shots of Sugar Bowl visitors touring the area. A few minutes after he had left, City Editor Walter Cowan received a tip that the Illinois Central's crack Panama Limited had been derailed 37 miles north of the city. A call was quickly put through to Guillot via the radio-telephone and he headed for the scene, stopping only long enough to pick up a reporter. An hour later he was at the

scene and 30 minutes after that, he was ready to begin transmitting the pictures of the wreck. As soon as the pictures were received in the *States'* office, the Associated Press picked them up for the regular AP Wirephoto transmission. The

**First** radio-telephone installed for newspaper use in Dayton, Ohio, is shown above being used by Bervin Johnson, Dayton Journal night photographer. The Journal-Herald has two radio-phones in use—one in the daytime for the Herald's use in Chief Photographer Morris Fawcett's car, and the other for night use in Johnson's—chief photographer on the Journal. Johnson previously worked with the Oklahoman & Times, Oklahoma City, the Birmingham News-Age-Herald, Atlanta Georgian, and Southern Bureau, AP.

*New Orleans States* scored a grand beat with its wreck pictures and a vivid description of the wreck as related by its reporter. The interior of the truck was designed and built by Raymond Frischhertz, superintendent of maintenance for the *New Orleans States.*

* * *

GREETINGS and the best of luck to a new news cameramen organization —the Iowa Press Photographers Association. Representing papers in all parts of the state, the lensmen met in Des Moines and launched the state-wide organization. They elected these officers: Del Blumenshine, *Cedar Rapids Gazette,* president; Clyde Artus, *Waterloo Courier,* vice-president, and Robert Hale, AP Bureau, Des Moines, secretary-treasurer.

* * *

TEN cartons of American cigarettes solved the housing worries of Mrs. J. Walter Green, who recently left the States to join her husband in Rome, Italy. Green, an Associated Press photographer, managed to obtain an apartment, but before he and his wife could move into their new home, she had to hand over the cigarettes, the bonus demanded by the custodian.

* * *

A THOUSAND American soldiers recently stood at attention before a sandy graveyard in Iwo Jima to pay homage to the 4,000 Marines who died


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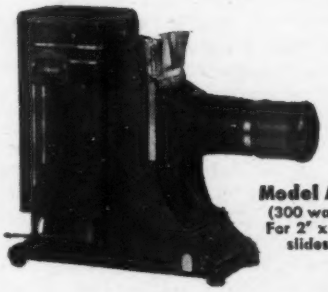

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two years ago to secure the strategic island for their country. Then three wreath bearers visited Mt. Suribachi, site of the classic Marine flag-raising picture taken by Joe Rosenthal, a photographer

**Joe Rosenthal,** left, receives an engraved gold coin, the Treasury Department's highest award, from Louis Carow, right, of the department's savings bond division. Larry Fanning, center, managing editor of the San Francisco Chronicle, participated in the ceremony. Rosenthal received the award, Carow said, because his famous Iwo Jima flag-raising picture, basis of the Seventh War Loan drive, made that campaign "the most inspirational of all the nation's bond drives." Rosenthal, now a Chronicle photographer, recently covered 26,000 miles by air to tell the photo story of the Naval Air Transport Service for the book, "Operation Lifeline," reviewed on pages 52-53 and 162 of this magazine.

then for the Associated Press, which typified the spirit of the Marine Corps fighters. Rosenthal, now with the *San Francisco Chronicle,* and who won the Pulitzer prize for his extraordinary picture, attended the ceremony on invitation from General MacArthur.

* * *

ROBERT WOODSUM, staff photographer in Acme Newspictures' Washington bureau, has been advanced to the managership of Acme's bureau in Albany, N. Y.

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**Establishment** of three scholarships for graduating high school students of photography is announced by Seymour L. Elkins, president of the Fred Archer School of Photography, Los Angeles.

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## Dawn to Dusk with Milton Caniff

(*Continued from page* 51)

long enough to block out the daylight, and anyone who has tried mixing light sources of different color temperatures knows what this means. There was nothing for me to do but sit back and wait while Joe went to work.

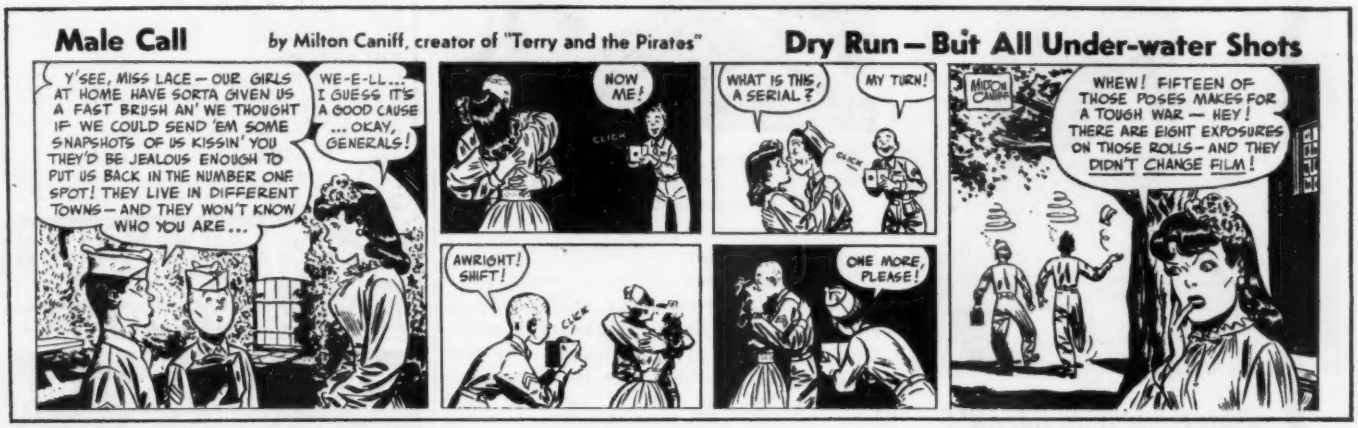
I didn't particularly mind, since it gave me a chance to ask Milt some questions I had been curious about. I had heard that he was an avid amateur photographer, and wanted to know more about it. Milt told me, as Joe would move him around for shots, that before the war he used a Speed Graphic and a Rolleiflex to shoot his models and other things he used in his cartoons. But now, he said, he's too busy to do it himself but instead hires professional photographers like Larry Gordon to take the pictures he needs in his comic strip work.

Oddly enough, he said, before selecting a model, he first creates the character in a rough sketch, and then looks for a model who fills the bill, after which he photographs the model in various poses.

Caniff makes tremendous use of photography, and doesn't trust his memory even on things which he draws frequently. He has built up a tremendous file of photographs from all over the world . . . with a particularly large section on China, as you can guess. In fact, the Army even has called to borrow some of his China pictures. He said that he combs through POPULAR PHOTOGRAPHY carefully, clipping and filing pictures containing objects which may be useful to him. He has always enjoyed photography as a hobby and is an enthusiastic home movie photographer.

I was extremely interested to get this first-hand information on Caniff the photographer, and while Caniff talked to me, I had a chance to relax. Which suited me just as well—I did have a little stage fright at the prospect of performing in front of Costa, who is many years my senior in picture experience.

It was a real pleasure to watch Joe do




"Male Call" was featured in *Yank* during the war and distributed by Camp Newspaper Service. Reprint above is from Baer Field *Beacon*.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his stuff. He knew what he wanted and he set about his job with a sureness of touch and a skill that comes from years of experience. If he saw a shot he liked particularly well, he would make two exposures, changing the angle a little for the second exposure. He had an eagle eye for good camera angles and composition. His work was speedy but not hurried. He made about two dozen ex-

**File after file** of reference pictures are what give Caniff's comic strips their striking accuracy and fidelity of detail.

posures in an hour and a half's shooting with a 4x5 Speed Graphic using synchronized flash equipment, with one, and sometimes two, flash extensions in addition to the one at the camera. For the sake of variety, he made two or three pictures by the natural light of the

**"Taffy Tucker"** from "Terry and the Pirates" comes to life when Mrs. Caniff models for a quick shot by her husband.

studio, setting the camera on a tripod for a slow exposure.

All this is standard procedure and standard equipment. I am not giving away any trade secrets in telling of another man's technique. The tricks come in the handling of lights, the posing of subjects, the choice of angle, the feeling for composition, and the response of subjects to the man behind the camera. This is the sort of rhythm and feeling that goes into the making of good photographs. Any music student may possess a good violin but few can play like Heifetz. In a like manner, anyone may possess a Speed Graphic but few can make press photographs like an experienced cameraman.

The prospect of two rival cameramen

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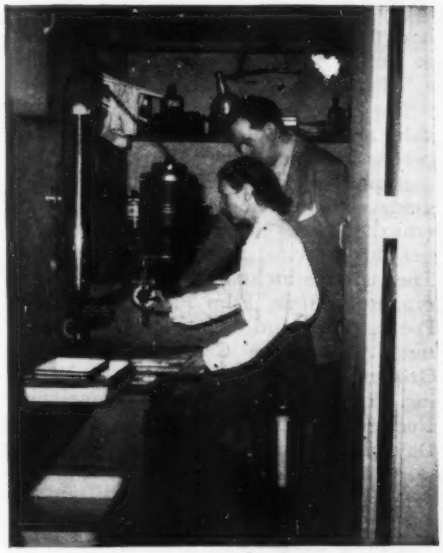
on a feature assignment is like having two prima donnas at a garden party. One can't sit still while the other is performing. At least that's what I experienced, for I was the one who was sitting it out. There were things going on; there were situations and natural groupings that I couldn't resist. I just had to make some "off-the-record" photos while Joe was shooting. (I didn't pinch any of your skillful arrangements, Joe, honest I didn't.)

But I did get some picture material that I could not have obtained later. Incidents come and go and they only happen once. If you miss a picture that is not a setup, you have missed it for ever. Time and life wait for no cameraman.



**It's a short** jump from model to hypo-splasher for Mrs. Caniff, who also serves as a darkroom assistant for her husband.

My assignment was to make a record of things that happen in Milt Caniff's studio. Joe just happened to be part of the show that day.

After Joe had finished, I took over. I was using a twin-lens reflex (2¼" square picture size) with multiple flash, and 4x5 Speed Graphic for color. I made the pictures my assignment called for, and some extras which you see here. But model and subject began to tire, like anyone else after a day's work. Shooting time grew less and less and a race began to get those pictures finished early enough to catch the last express back to New York. I had time for only two color setups for the cover illustration I was doing. Three exposures on each were required, with a half-stop difference on each exposure. By the time the last exposure was made, Milton Caniff was just about too tired for any more shots even if there was time.

Then came a mad scramble to pack the equipment, and a fast taxi ride to beat the train to the station. We made it, but only by seconds. The model was exhausted from the day's work, and so was the photographer.

Don't let anyone tell you, mister, that all you have to do to make a picture is to aim at the subject and press the button. It just *ain't* so.—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**BRIGHTER PHOTOGRAPHY by David Charles. Published by Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.I., England. Board bound, 5x7½, 146 pages, illustrated, 4/6 net (postage 4d).**

Just as being bright at English grammar is not enough to insure brilliance in an after-dinner speech, so is there something else besides this technical brightness in a photograph which draws admiration. In this book David Charles, who has had a lifetime of experience in every phase of the art, shows the reader how to make his photographs look slick, as well as how to give them something of a "kick."

The book is practical and very readable and is illustrated by 160 photographs and diagrams. Many of the photographs reproduced in the book were made with the simplest of snapshot cameras; and show clearly that cash outlay is not the principal factor towards success. The contents include: Choosing the Camera, Roll Films, Film Packs and Plates, Focus, Stops and What They Do, Shutters, Aiming the Camera, Babies and Groups, Composition, Lighting, Exposing, Photographic Chemicals, Developing Negatives, Panchromatics and Filters, Daylight Printing, and Gaslight Printing.

**THE BURLINGTON ROUTE by the editors of Trains Magazine. Published by the Kalmbach Publishing Company, Milwaukee, Wis. Paper bound, 14x10¼, illustrated, $1.**

Book 16 is the latest in the Trains Album of Photographs series, and tells the story of the CB&Q Railroad in exceptionally fine picture form. It is the road that features the famous *Zephyrs* traveling "Everywhere West." The photographs include scenes of yards, terminals, typical views along the system, and the new Vista Dome Twin Zephyrs. The album cover is a fine 4-color reproduction.

**HOW TO DEVELOP, PRINT AND ENLARGE PICTURES by Samuel Epstein and David W. De Armand. Published by Franklin Watts, Inc., 285 Madison Avenue, New York 17, N. Y. Paper bound, 8½x11, 95 pages, illustrated, $1.25.**

Taking the picture is only half the fun of photography. The joy of developing, printing, and enlarging pictures can be had simply and economically. With 210 picture illustrations and simple text, this book shows you simple home methods, what equipment you need, what chemical solutions you need, how to make contact prints, how to make enlargements, and how to make equipment.

**OPERATION LIFELINE by James Lee; photographs by Joe Rosenthal. Published by Ziff-Davis Publishing Company, Chicago, Ill., New York, N. Y. Cloth bound, 9x12¼, 171 pages, illustrated, $5.**

Beginning on page 52 of this June issue of POPULAR PHOTOGRAPHY are an article and photographs by Joe Rosenthal telling of some of the events that occurred dur-

ing his 26,000 mile trip to make the photographs for this book. *Operation Lifeline* is the complete story in text and pictures of the Naval Air Transport Service, on which infinite praise has been bestowed for its dramatic achievements during World War II. NATS, as it is more familiarly known, began operations immediately after Pearl Harbor. Today, NATS is a permanent part of the peacetime Navy, and still is composed chiefly of reserve pilots. NATS' story is one of the great stories of accomplishment to come out of the war and a tribute to the planning, coordination, and ability of this branch of the Navy's air arm. Joe Rosenthal's fine pictures are excellently reproduced. Joe's photograph entitled, "The Spirit of '45," showing the Marines raising the American flag on Iwo Jima, has won him a Pulitzer prize and other awards for this outstanding photograph. He has been a press photographer for newspaper and press associations since 1930, and is now with the *San Francisco Chronicle.* During the war he saw plenty of action in the Atlantic as a photographer with the Maritime Service and as a combat photographer for the Associated Press in the Pacific. He landed on Iwo Jima with the Marines where he made his memorable photograph of the flag raising on Mt. Surabachi which was used in the Seventh Victory loan drive.

**LOOK AT AMERICA: THE SOUTHWEST by the editors of *Look* magazine in collaboration with Paul Horgan. 5½x8¼. Published by Houghton Mifflin Company, 2 Park St., Boston, Mass. Cloth bound, 5½x8¼, 393 pages, illustrated, $5.**

This is the first of a series of standard regional guide books of America by the editors of *Look*. Whether you travel by train, plane, car, or armchair, this book will help you decide what you want to see, tell you how to get there, and what you should know as a background for your travel. This book offers you a graphic presentation of the well known and the unfamiliar, the legendary and the bizarre in this colorful and richly storied region. There are maps to solve route questions, text that will form a basis for your decision to visit specific places in the Southwest, and pictures that will enrich your anticipation and your memories of a trip to this region.

**AMERICA'S WILLIAMSBURG by Gerald Horton Bath. Published by Colonial Williamsburg, Inc., Williamsburg, Virginia. Paper bound, 7x8½, 48 pages, illustrated, $0.65**

This book with text and beautiful photographs tells why and how the historic capital of Virginia, oldest and largest of England's thirteen American colonies, has been restored to its eighteenth century appearance by John D. Rockefeller, Jr. Since the restoration of this historic shrine was undertaken, more than five million persons have visited the place. For some it has meant restful days in an atmosphere of charm and quiet. Others have found it an exciting journey back into that period. To the educators and students it is a living laboratory of history. For architects it is a perfect exhibition of painstaking research and skillful techniques. Artists and photographers


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Arthur Palme, an electrical engineer and devoted amateur photographer, tells about highspeed light and its marvelous adaptations to exacting branches of photography. He explains the underlying principles by which light of great actinic value can be produced with a duration of from 1/10,000 to one millionth of a second, making it possible to produce clear photographs of actions far too swift for the human eye to see. The author gives a history of the changes that such light has gone through, descriptions of many commercial sets, and diagrams and directions for building your own. The book also contains many beautiful and startling examples of speed work made by the author with his own home-assembled outfit, as well as some of the famous shots made by Professor Edgerton and others.

**IT'S EASY TO FIX YOUR BIKE, by John W. McFarland. Published by Wilcox and Follett Company, Chicago and New York. Paper bound, 8¼x10¾, 32 pages, illustrated, $1.**

Although not a book on photography, this little volume will be of particular interest to readers who want to study the technique of explaining a mechanical procedure by using sequence shots, exploded views, and photographic diagrams. It contains 326 sequence pictures, with a minimum of text, covering instructions for doing all sorts of bicycle repair work —from cementing on a handle grip to overhauling a coaster brake.

* * *

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Popular Photography — Harvey Johnson

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# What's Wrong with this Picture?

(One of a Series)

*By CHARLES YERKOW*

**Too often** the complexities of enlarging become more complex when we do something wrong, as this darkroom man may discover when he develops his print. What he will find is a slight fuzziness. His negative is pin-point sharp, and he has been careful in focusing, yet the print will show a slight fuzziness. Can you locate his faulty technique?

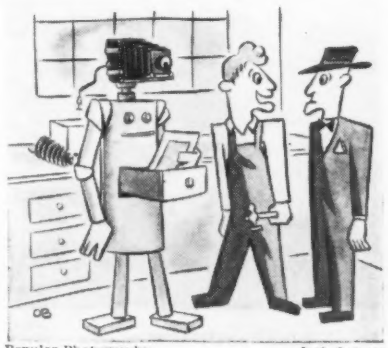
* * *

Whenever enlarging, remember that the slightest vibration during exposure will throw the image out of focus and cause it to reproduce on paper as such.

In the above example, the worker is leaning against the easel while projecting and dodging the print. The dodging is all right, but the leaning is definitely wrong.

If you are the careful type of worker who does not lean against the easel during exposure, you might at times find print-fuzziness that's difficult to explain in origin. This can be caused by vibration outside your room; someone next door may be walking heavily across the floor just when your enlarger goes on, or a truck or train may rumble by outside and cause the same trouble.

Check up on these pointers—and get sharper enlargements.—



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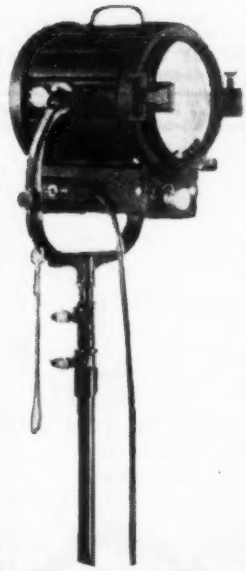

This year the Academy of Motion Picture Arts & Sciences awarded a third citation to the Mole-Richardson Co., for developing a new high intensity arc light. The Solarspot, pictured at left, was an "Oscar" winner too, receiving an Academy award in 1944. Made in 750, 2,000 and 5,000 watt sizes, it is universally preferred by those who demand perfection in lighting equipment.

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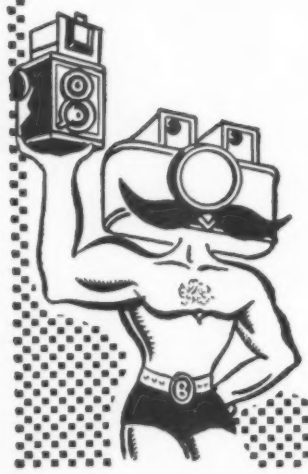

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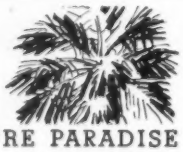

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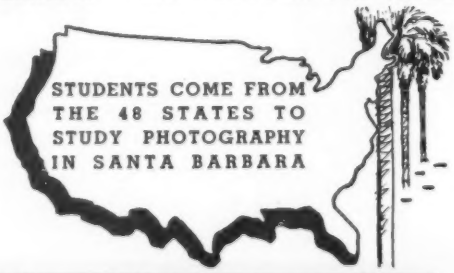


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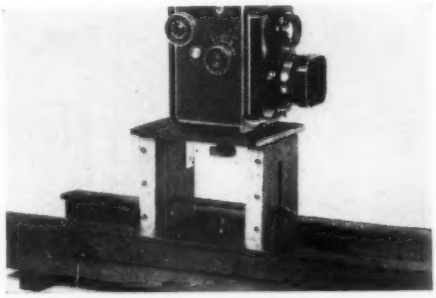
## A Copy Stand for Twin-Lens Reflex

THE biggest problem in closeup photography and copying with a twin-lens camera is the matter of parallax between focusing and taking lenses. The amateur photographer interested in this kind of picture taking will find a permanent copy stand most useful. The illustrated copying stand consists of two boards screwed together and reinforced with angle brackets for the base and the easel, and a camera support that is adjustable for parallax. The first thing to find out is the distance between the centers of the two lenses. The camera in the pictures happens to have a parallax of 1-11/16". Make the camera support first as its base will decide width of copy board base.

The camera support consists basically of two box-like units, one sliding into the other. The base measures 4"x4" and has two uprights 4" high and 2¾" wide which are nailed or screwed to the base allowing the base to overlap on each side ⅝". This is to let the camera support slide along in grooves (later to be made in the copy board). The two base uprights also have slots sawed out in them ¼"x1⅞". The length of these slots is subject to the distance between lenses.

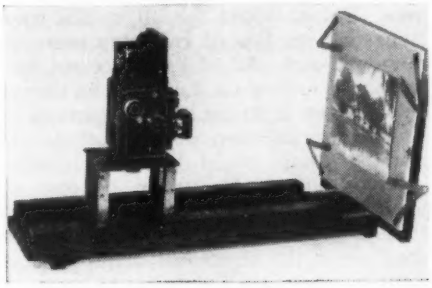
The upper unit has a piece of wood 4"x5" long fitted with a tripod screw to hold the camera. The two uprights measure the same as the ones in the lower unit, 4"x2¾", and are screwed to the top so that they will slide inside the two lower uprights. Angle brackets are used on the upper unit. The lower one does not need them. Quarter-inch holes are bored in each upright near the bottom to coincide with the lower ends of the slots. This is to accommodate a 5"x ¼" bolt and wing nut which controls the upward and downward movement of the two support units. Remember that the up and down movement is controlled by the length of the two slots in the lower unit, and the camera should be able to move the required distance to offset the difference between the two lenses. To provide for a steady movement with little sideplay, metal or wood strips are screwed to the sides of the lower unit to overlap upright edges of top unit.

The length of the copy board is optional, but it should be wide enough for grooves on which the camera support can slide. Now a slot is cut in the base of the copy board in this manner. Sepa-



**In viewing position,** camera support slides along the grooves of copy board so that proper size image can be obtained.

rate the two units of the camera support and bore a ¼" hole in the center of the base of the lower unit. Slide this lower unit in the grooves of the copy board and hold it a few inches from the back end of the board. Run the ¼" drill through the hole already made and bore another into the copy board. Slide the camera support along towards the front the required distance and do the same thing. Remove the camera support base and draw lines between the two drilled holes in the copy board base. This is the guide to follow in sawing out the slot. A bolt and wing nut thrust through the slot and up into the hole in the camera support base holds the support.

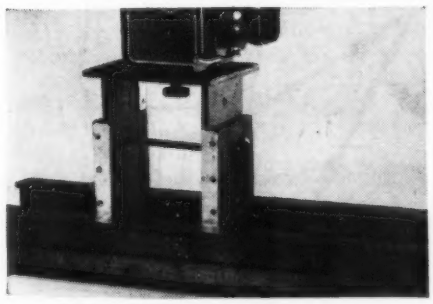


**Parallax** between focusing and taking lenses of a twin-lens reflex in closeup photography is corrected with this stand.

The easel can be of wood or composition board, and two angle brackets help to make it steady. It must be at right angles to the base and can be checked with a metal square. At the same time check the alignment of the camera support and the copy board base with a small spirit level. If the camera support is level with the copy board base, the camera lens will be level with the easel.

Almost any means can be used to hold the material to be copied. The holders illustrated were made from old hack saw blades. The blades were snapped in two and bolted together at one end. They were given a curve inward by bending so as to press against the easel. Each adjustable finger was screwed to the easel near a corner.

In using the camera support with camera attached, focusing and framing are done with the support in the down position. When ready to make the exposure, the wing nut of the control bolt is loosened slightly, the upper unit is raised, and the bolt tightened again.—*George Carlson, Chicago, Ill.*



**In taking position,** the top support moves up in the slots of the lower unit to offset the distance between the lenses.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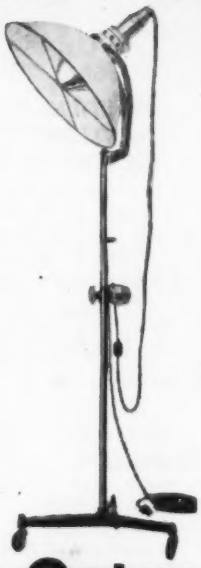

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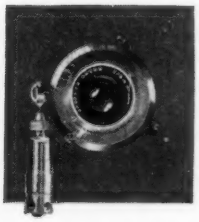

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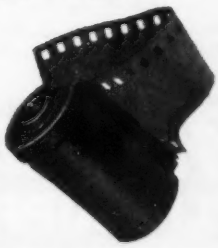

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# WARD PEASE DISCUSSES

## HOPES FOR THE NEXT TEN YEARS OF PHOTOGRAPHY

YOU have no doubt read the excellent article by Dr. Walter Clark in the May issue of POPULAR PHOTOGRAPHY reminding you of some of the progress that has taken place in photography in the ten years since this magazine appeared upon the scene. At the suggestion of our editor, I am going to take a look into the crystal ball and try to forecast what may come in the next ten years.

The photographic industry has long supported some of the most active and best equipped and manned research laboratories in the country; therefore progress can be taken for granted. Furthermore, anyone associated with research knows that a great deal of time can elapse between the beginnings of an idea, through the development and proving out, and on into production so that an item can appear on the dealer's shelf and you and I can benefit. I know from experience that one way to make progress is to do some wishful thinking, then get busy and figure out how to make the wishes come true. About all that can be done by one having no advance information on what is coming along is some of this wishful thinking, taking care to avoid the fantastic and trying to keep things within the "foresee-able" future. The danger in this is that much of what I may dream up is probably already on the drawing board or under test in the laboratory. If it is, so much the better.

Suppose that we start with film. It would appear that a large part of the efforts of the laboratories are being directed at improvements in color photography. The directions for improvement here are easy to see. Color is in its earlier stages, and there is much room for progress. Higher speed for all of the color films without loss of resolving power is one good aim. All of the processes having as the end result a print to be viewed by reflected light could be improved by greater simplication of processing, and some of them could benefit by better color rendition. Reduction in cost all along the line would be desirable. All of these things are surely coming along, as they are in the direct line of progress so far projected into the years to come.

While all of this effort is being expended on color films and processes, it is to be hoped that improvement will continue with black-and-white film. Past progress has been in the direction of greater speed without loss of resolving power, or inversely, improved resolving power (or fineness of grain if you prefer to call it that) without loss of speed. There has also been much improvement in the way films render colors in monochrome. We hear rumors from time to time about the possibility of substituting some new synthetic plastics for gelatin in the preparation of photographic emulsions. What new capabilities this might hold is hard to say. Perhaps something will be found which will be less bothered

". . . and when you press this button, out comes a complete weather forecast."

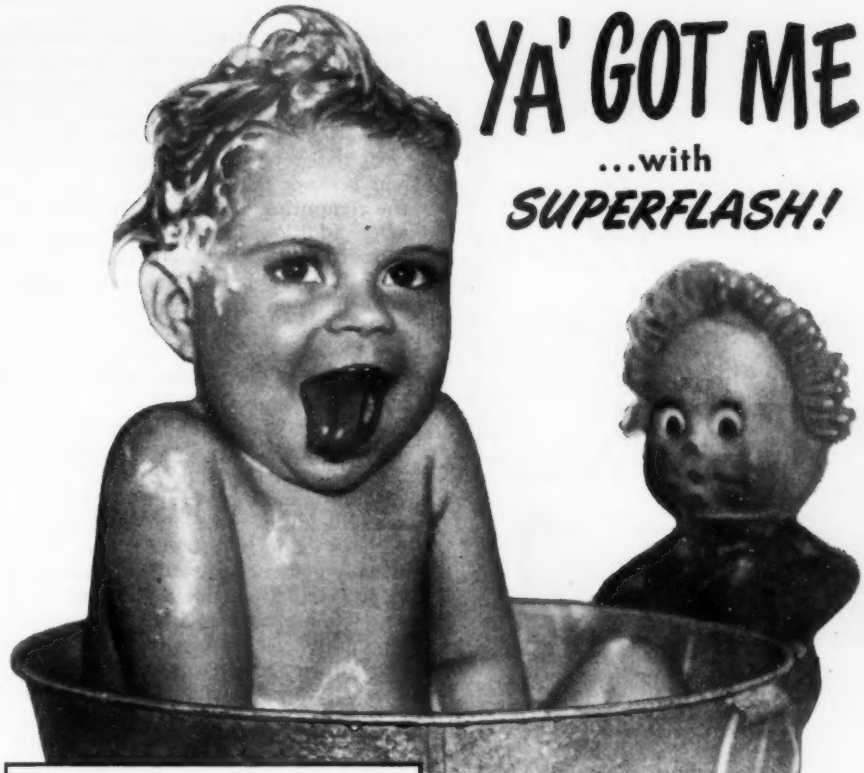
by higher temperatures, less variable in composition (mostly a manufacturer's problem) and which will prevent the clumping of the developing silver grains.

I can think of some possibilities for improvement in photographic papers as well. The preference of many serious amateurs, as well as professionals, is for the "slower chloro-bromides." That "slower" is what I do not like. Why cannot these papers have from two to five times their present speed without any loss in their present properties? That sort of thing has been done with films. This might cut out their use for contact printing by a very small proportion of the users. There should be from three to five different degrees of contrast offered as well. Image color is another matter that needs attention. With some developers some of these papers tend toward an olive cast which is not pleasant. The color should be more like that obtained with the Nelson gold toner. Some papers, both contact and enlarging, have been modified so that they give a cold blue-black tone without the trouble of subsequent toning. Why not carry this farther so that it would be possible to get a blue approximating that of the exceedingly popular gold chloride and thiourea toned chloro-bromide? Incidentally, it is long past time when the buff colored base paper stocks should be back on the market.

Perhaps the way to these toned images can be found in the print developer, via color coupling. I believe that something along these lines was on the market briefly a few years ago. There has been much progress in coupler development in color work. Perhaps one of the laboratories should put a man who is familiar with that progress over onto paper developers for a while to work along these lines. Two or three objectives should be before him.—1. Simplicity of operation. 2. Permanence of image. 3. Subdued tones in good taste rather than the giddy hues which have been offered in some single-solution dye toners.

On developers in general there does appear to have been some progress, all of it kept in the "patent medicine" or secret class. Some people will feel better about this when they can mix their own developers incorporating these improvements and perhaps add some of their own pet modifications. This may not be too far off, as it would appear that much of what is claimed for the new "soups" could be accomplished with benzotriazole and buffering. A little has been published on developers and developing methods which claim to give greatly increased film speeds. It is to be hoped that if there is anything in this, the big research laboratories will take hold of it and bring it to us in a tried and proven form.

In the field of lens development, the improvement and widespread use of coating is the most prominent evidence of activity in the field that is of interest to the average amateur. Some new lenses have appeared on the market. Some of these are not greatly different in capabilities from previous ones, but one advance of some significance is the appearance of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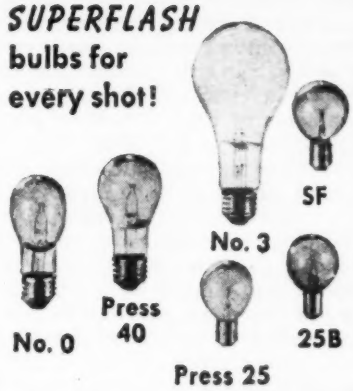


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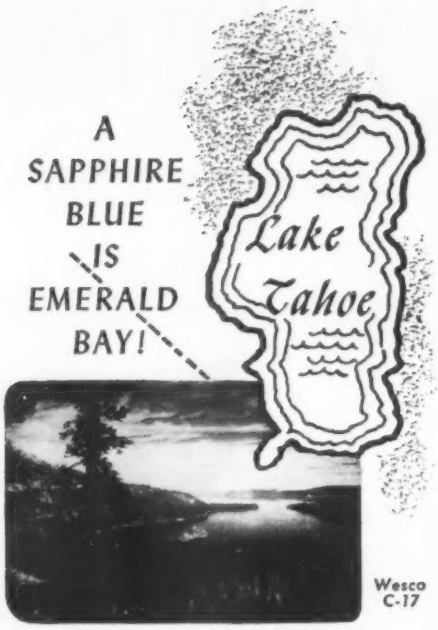


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domestic telephoto lenses, something which I cannot remember having seen before. I am sure that there are capable lens computers in this country and it is to be hoped that when they get going with the new glasses available to them, and perhaps take coating into account in the computing of lenses rather than as an after addition, that new improvements in speed and better correction will result. Probably, as in the case of sensitive materials, the emphasis will be on better color correction. Shutter development will no doubt continue along the lines of higher speeds, improved reliability, and built-in synchronization.

There have been a large number of new cameras appearing on the market recently, but they hardly spell progress. Evidently most of the really new items are still in the developmental stages, or perhaps as far as the tool room. There is already evidence of return of competition from Germany, which may be quite a potent matter when it comes to cameras. I recently read a report on the present and future of industry in that portion of Germany which will be in a position to export to the Western world. The future has largely to do with what portion of prewar manufacturing capacity the occupying powers will permit to operate. Only two industries were given a 100% future, pharmaceuticals and precision optical instruments (which includes cameras). In many fields the American manufacturer has no need to fear competition from anyone. These fields would include the medium to low price roll film camera, the less expensive miniature, the larger single-lens reflex, and the press type. Progress in these fields will probably go along its usual leisurely way without the stimulus of competition. In the precision miniature and twin-lens reflex territory, there is some evidence of awakening interest on the part of the manufacturers here, and this is all to the good. I feel sure that substantial gains will eventually come as a result of this situation.

I suppose that I could dream up a lot of possible improvements in these types of cameras. That would take more space than would be available. In order to suggest what I mean in camera progress, I am going to take one type that has not yet been mentioned, a type that was very popular here when it was available, and a type which has not been matched in American manufacture. This is the groundglass back folding type for film-pack or sheet film. Popular examples were the Recomar, Maximar, Ideal, Avus, and Bergheil. Perhaps one reason why I want to say something about this type is because I feel best qualified to speak about it, having owned and used eight different cameras of the type in four different sizes over a period of nineteen years. They were a popular variety of camera because they had more capabilities and adaptabilities for less cost, weight, and bulk than any other type. They did have some disadvantages, but these should be easy to overcome, and therein lies the greatest opportunity for the improvements which will enable the American manufacturer to meet com-


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petition more than half way. In order to do so, it is going to be necessary to cut loose from some traditions which go back to the last century.

This all has to do with backs and holders. Those imported cameras had a germ of an idea in their metal holders. Against them was the fact that they were single, originally designed for plates, and in most cases had to be slid into grooves on the back of the camera after the removal of the groundglass back. The spring type groundglass back and the double holders have a real advantage, but the whole system is built around those clumsy wooden holders which were designed some time in the last century for glass plates and carpenter shop construction.

Here is my dream for such a camera as could be assembled from the best of several existing types, plus a really modern back. The lens would be one of the new coated variety and the shutter one of the latest with built-in synchronization for either flashbulbs or the ultra-speed flash lights. Metal body, drop bed, rising front and cross movement, removable lens and shutter arrangement, bellows support, and perhaps the swing-back could come from one of the best of the German models—my present (for seventeen years) favorite, a Zeiss Ikon Ideal B. It may be that the swing back could be improved upon, with swings in both directions, and a swinging lens-board added, but these are refinements for which relatively few users would care to pay. There would be a combination rangefinder and tubular type viewfinder built *inside* the body of the camera with automatic parallax adjustment coupled to the rangefinder. This would all be covered up when the front of the camera was closed. There would also be a wire frame type of finder with the frame attached to the rising front for use with the front adjustments, and for some types of rapid action where it is superior to the tubular type because of the clear field around the included area.

The back of the camera would be of the spring type with an unbreakable plastic groundglass. The holders would be double, made of metal or possibly of plastics, and they would not correspond to any existing standard. They would be designed *for sheet film alone* and would take full advantage of the compactness and lightness which could be derived from that fact and from the greater strength and adaptabilities of the materials. The whole camera body could be reduced in dimensions correspondingly. Somebody is going to have to show the courage to set up this new standard in holders; it is bound to come. Some makers are already taking advantage of improved materials, but they are tied to the present outside dimensions, so the greater step will have to be made by a camera maker.

With regard to this standardization, I want to say something about film sizes as well. The present 4x5 and 3¼x4¼ need not be modified. When it comes to the next size smaller, it is time to get rid of 2¼x3¼ sheet film. The filmpack of that nominal size is really 2½x3½ and


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the sheet film might as well be also as the camera would have to be made large enough for the pack, unless it were reduced in size. There probably is too much money invested in the tools for the making of the film pack cases for that to be popular with the manufacturers. With the sheet film it is merely a matter of shifting the emphasis from one to another of two already existing sizes. Why not call the pack the 2½x3½ that it really is and get rid of the undersized sheet film standard? Why not equip the backs of these cameras with magnifiers in the hoods as is done with some types of smaller reflexes?

After bearing down rather heavily on this one type of camera, it should be sufficient to touch lightly on some of the other types. As a general point, I feel that it should be possible to find something to take the place of glued-on leather or its imitation for a covering. The lens coupled rangefinder has proven its worth and become so popular on the miniature and press cameras that it is time for it to appear on another type where it would probably do more good than anywhere else. That is on the larger sizes of roll-film cameras where the focal length of the lens is great enough to cut down on the depth of field, and where the use of the groundglass is not possible. Cameras of this general type in the medium price class are made and sold in large quantities. Developments in rangefinder design and manufacture should reach the point where these cameras can be equipped with them.

The very deservedly popular single-lens reflecting type of camera has remained virtually unchanged in thirty years. I have been using one of them for nearly a third of that time and I can think of several possible improvements. A brief listing will be enough—1. Greatly reduced bulk and weight for the picture size by the use of a lightweight aluminum or magnesium alloy body. 2. A rearranged mirror system so that lenses of more nearly normal (shorter) focal lengths can be used. 3. A rising front. 4. An infinity stop and focusing scale. 5. A magnifier in the hood like the twin-lens reflexes. 6. A direct viewfinder for eye-level use. 7. A shutter with fewer, better-spaced, and more accurate speeds. 8. It should take the same smaller size double holders described before, and the magazines and other accessories should be built to the same improved standards. 9. There should be roll holders for standard size roll films.

This column has already gone far enough without invading the almost endless fields of accessories and gadgets or touching upon the movies at all. It has almost degenerated into a catalog of wishes. Perhaps you have seen listed some of the wishes that you have dreamed about, and I am sure that if you are inclined to have dreams of this sort, you have had plenty which have not occurred to me. As things stand at present, the demand for quality equipment probably will continue for a time to run so far ahead of productive capacity that the manufacturers need not feel impelled to

offer new things in a hurry to stimulate further demand. Just the same, I am betting on the American camera and photographic goods manufacturer and feel sure that he is working in design department, tool room, and research laboratory to develop those things that you and I are dreaming about. Before the next ten years have gone too far, I'm betting that many of them will become realities.—

### BIOLOGICAL PHOTO EXHIBITION

**An International** Exhibition of Biological Photography of interest to all photographers in the scientific field will be held September 19-27, 1947, under the sponsorship of the Biological Photographic Association in Rochester, New York.

The exhibition will be on display in the gallery of the Rundel building of the Rochester public library. All the facilities necessary for display are available to the exhibition committee of which Nathan S. Horton, of New York City, is chairman. The scope of the exhibition, which will be held in conjunction with the 1947 Convention of the Biological Photographic Association, includes scientific photography of all biological subjects. It is the desire of the exhibition committee to include all photographic technics in the preparation of black-and-white and color still and motion picture photographic material.

Three judges prominent in their fields will select entries: Arthur A. Proetz, editor of the Annals of Otology, Rhinology, and Laryngology, an enthusiastic biological photographer, particularly stop-motion photomicrography. Walter Clark, technical assistant to the director of the Kodak Research Laboratories and an authority in the field of scientific photography. Leo C. Massopust, editor of the *Journal of the Biological Photographic Association* and a biological photographer at Marquette University.

Membership in the Biological Photographic Association is *not* a requisite for participation.

Information concerning the convention program of the Biological Photographic Association to be held September 10-13, 1947, may be secured from John V. Butterfield, 635 St. Paul Street, Rochester 4, New York. Entry blanks for contributors to the exhibition may be secured from H. Lou Gibson, 343 State Street, Rochester 4, New York. Last day for receiving entries is August 1, 1947.

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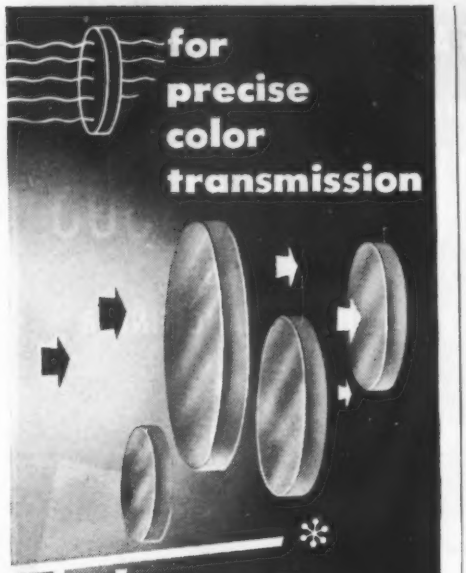


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# CAMERA CLUBS

### Real Test of Skill Afforded by "Uncut" Movie Projects

It has been said that the perfect amateur movie would not need any cutting or titling. Two movie groups have sent word that their members now are engaged in seeing just how closely they can approach this ideal, in filming their own localities.

*Edison Camera Club* (Chicago) moviemakers are at work on individual films depicting the Windy City, and the judges won't even let 'em cut off the leader strips. And the same sort of deal is under way at *Los Angeles Cinema Club*, the Angelenos' rules specifically stating that all films "must be submitted in the same condition as when received from the processing laboratory."

We'd sure hate to exhibit most of our own stuff just as it comes from the processor—but there's no better way of learning good movie camera technique.

### Here's Help for New Clubs

If you're planning to launch a camera club, or if your club has been organized only a short while, drop a line to Ansco, at Binghamton, N. Y., attention Camera Club department. They'll send you a helpful, informative booklet entitled "Planning a Camera Club." It's free.

### New Deal at Syracuse

We are informed that the *Syracuse Movie Makers' Association* has disbanded, and that all of the club's property was auctioned off earlier this year. Since the old organization's demise, a new group has formed and is doing business under the name of *The Cinematographers' Club of Syracuse*. Dorothy Warner is secretary, and the new address is 153 Lilac St., Syracuse, N. Y. Change your mailing lists accordingly.

### Alaskans Making Progress

Having been organized just a little more than a year, the *Juneau Camera Club* already has sponsored a photographic section in the Alaskan Arts and Crafts Exhibit Show, and currently is selecting the best entries for a traveling show. They'd like to hear from any clubs interested in negotiating for an exchange of prints, so drop 'em a line. Secretary is John H. Brillhart, and you address him at Box 188, Juneau, Alaska.

### Unique Invitational Salon to be Hung by Utah Club

Under the sponsorship of the Utah Centennial Commission, the *Photographic Print Society* (Salt Lake City) is well along with preparations for a unique 200-print invitational salon. Fifty leading American photographers have accepted the *Society's* invitation to enter four prints each, and the show will be exhibited in the main galleries of Salt Lake City's renowed Art Barn, at 54 Finch Lane. Admittedly striving to eliminate the usual competitive requirements and the preferences of individual jurors, the Utah club feels that the prints received will represent exactly what the photographers themselves consider their own best work. This is an interesting approach, and we hope to give you further word regarding the show at a later date.

### Useful High School Project

As one of the many class projects assigned to members of the *Badger Camera Clickers* at Tucson (Ariz.) High School this year, instructor Harry Goldstein got them to design and make pocket-size depth-of-field indicators. The one Harry sent us is based on a 7-inch lens, apertures from *f* 4.5 through *f* 45, and distances from three feet to 300 feet. Very handy little gadget, easily-read and well-made. Thank you, Harry, and may other instructors follow your example in giving their students such practical exercises in basic photography.

**Youngest** member of Sioux Falls (S.D.) Camera Club is Scout Charles Girlinger, 12, who will soon qualify for his merit badge in photography.

### Want to Exchange Shows?

Always happy to promote the interchange of club prints and slides, we offer the following roundup of information without assuming any further responsibility in the matter:

*Kearney & Trecker Camera Club* has a salon of scenic color transparencies ready for exchange. Write to Eugene M. Schmidt, secretary, at 6784 West National Avenue, West Allis 14, Wis.

A group of thirty salon prints has been readied for the road by *Fine Arts Camera Club*, of Evansville, Ind. It is explained that applicants for bookings in this show's itinerary are expected to pay transportation charges one way. For

further details write to W. W. Williams, 1011 Hulman Building, Evansville 18, Ind.

A traveling print exhibit now is available from *Resort Camera Club,* of Petoskey, Mich. Booking for this show is being handled by club president Walter Rice, 106 Howard St., Petoskey, Mich.

### Correspondence Wanted

Having been more or less inactive during the war years, due to having members in the armed forces and on 'round-the-clock factory shifts, *Bridgeport* (Conn.) *Camera Club* is hitting its stride once again and would like to hear from you. This group meets twice a month at the Bridgeport Art League, and welcomes any visiting clubbers.

Another bunch of Connecticut amateurs has organized in Rockville, under the name of *Tolland County Camera Club.* Originally planned as a 16-member organization, this group is finding it difficult to keep the roster under control, due to the local interest being encountered. Secretary is Cliff Knight, and you can reach him at Rockville, Conn.

*Camden County Photographic Guild* has hung out its shingle in Audubon, N. J., meeting once a month at Dotts' Studio. Secretary is L. M. Cross, whose home address is 204 W. Atlantic Ave., Haddon Heights, N. J.

In Selma, Ala., nearly thirty enthusiasts are forming the *Selma Camera Club,* and would especially appreciate hearing from you regarding organization, programs, etc. Write to M. W. Driskell, 407 Lauderdale St., Selma, Ala.

Equally anxious to corespond is the *Kendallville* (Ind.) *Camera Club,* whose secretary is Lewis H. Foor, of 422 Lewis St., Kendallville. A majority of this aggregation uses 35 mm equipment.

The *Madison Amateur Camera Club* is off to a fine start, having had seven in attendance at its first meeting and 40 on hand a few weeks later. If he hasn't been trampled in the rush meanwhile, you can write to the secretary, E. A. Nordstedt, 2706 Mason St., Madison, Wis.

### We Hear . . .

That *Metro Movie Club* (Chicago) had to rush out a "short-form" mimeographed version of its "News" not long ago because all the copy for the regular edition was lost at the printer's. Mind a little fatherly advice, *Metro?* Make carbon copies of all your editorial matter, and keep 'em where you can find 'em. You're to be congratulated, though, on having pushed out the news in some fashion.

Third Annual State-wide Salon of Photography is in the making up Minnesota way. *Y.M.C.A. Camera Club of Minneapolis* members are the ringleaders, as usual, and if they excel previous efforts they'll be going some.

*Green Bay* (Wis.) *Camera Club* has just launched a new printed bulletin known as "The Bellows." An interesting feature of it is that club members can run classified ads at 25c a throw. Give you any ideas?

Well, better get those prints out of the wash now—that water meter drives me crazy. So, until next month, keep your lens clean.—*Whit Hillyer.*


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| Head diameter | 6" | 7" |
| Boom tube diameter | ⅝" Straight | 1" Tapered |
| Stand tube diameter | ¾" | 1¼" |
| Stand controls | Conventional knob. | Camlock lever and Numocushion. |
| Legs | Folding, but locking in open position only. | Folding and locking in open and closed position. |
| Finish | Paint throughout. | Satin chromium on boom, inner section of stand and legs. Baked wrinkle enamel on parts not subject to wear. |

We nursed the Giraffe through the Puppy stage and held up delivery till it was ready to be "shown". During that period — between the middle of 1946 and January 1947 — the cost of metals and metal products increased 23% according to the Bureau of Labor Statistics. Much as we hate to do it, the increase in cost and the increase in value make it necessary to increase the price of the Giraffe.

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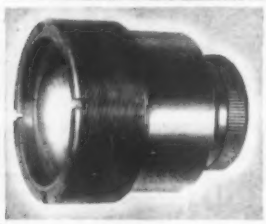
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## Photography at the United Nations

*(Continued from page 47)*

photographer and no newsreel cameramen showed up.

Unfortunately most of the world's press, characteristically cynical, is mainly interested in the spectacular. Headlines, generally, are reserved exclusively for disasters. Atom bombs make huge headlines, but the quiet voices devoted to the fabrication of peace go unheard.

If the press and newsreel men all avoid the UN conference chambers, it remains for the hard-working UN staff photographers to record the small events that everyone desperately hopes may ultimately add up to permanent peace in our time, and to *hope* that their pictures will be printed in magazines and newspapers throughout the world.

At Lake Success there are four diligent photographers — Albert Fox, former American news photographer, who is chief; Marcus Chamudes of Chile, Miss Kari Berggrav of Norway, and Miss Maria Bordy of Soviet Russia. They cover the UN General Assembly in Flushing, the Security Council meetings, the meetings of the special commissions, and all the activities at the Secretariat. They are present at the big events, but most of their assignments are routine and unromantic. They make informal portraits of delegates and Secretariat officials as well as employe identification pictures. They record department activities and social events involving delegates as well as Secretariat workers. On occasion they are sent to cover events outside the country, and at this writing Chamudes is in Greece covering the sessions of the United Nations Balkan Commission there.

In addition to the working photographers there are four darkroom workers who do the processing and print making. Jorgen Grinde, of Norway, is in charge and he is assisted by John Henry James, an American Negro, Edward Silverman, and Allison Kubiak, both of the U. S. A.

The air-conditioned darkrooms are large and well-equipped. In addition to the usual sinks and developing tanks, the negative room boasts also a large wooden drying cabinet made by UN carpenters. The print room is about thirty feet long and twenty feet wide, equipped with several contact printers, one 5x7 Elwood, and two 4x5 Omega DII enlargers. A light-tight opening in the wall behind the hypo tank is provided through which prints are passed to the big washer outside. A large drum dryer completes the job of print making. An additional small room is used for trimming, spotting, and mounting prints.

What is done with the thousands of pictures produced by the UN staff photographers? Theoretically, plenty. They are documenting a great historic organization at Lake Success and the pictures are going into the permanent archives. This is handled by Miss Frances Orkin, photo distribution officer, and a staff of four assistants, whose job it is to set up and maintain the permanent archives, carry on picture research, write captions,

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purchase pictures from outside sources, and handle distribution.

Pictures are distributed to strategic places throughout the world and are available on request in the United States. There is no attempt made to compete with newspapers and press services but pictures are available to them if they want them. The UN picture files, which include the entire collection of State Department photographs made at the San Francisco Conference as well as those of the old United Nations Information Service and the now defunct UNRRA, are open to the public at all times. The machinery of distribution, however, is largely in the formative process and nothing like the widespread world-wide dissemination ultimately necessary is at present being accomplished.

**UN photographs** find their way into newspapers all over the world. Pavel Baracek Jacquier, member of the Czechoslovakian delegation, was found reading this Czech newspaper containing President Truman pictures by UN photographers.

Another important outlet for pictures is that provided by the Weekly United Nations Feature Service, which is operated by Henry Fritsch, a senior officer in the Press Division. This is a clip sheet and mat service designed for weekly newspapers and small dailies. The pictures are provided in either plastic mat form or glossy prints. The sheet is printed in English, French, and Spanish and goes out to more than 3,000 English and foreign language papers both here and abroad. Here again only the surface has been scratched but the Press Department is circularizing several hundred newspapers weekly.

Still another channel for staff pictures is the *Weekly Bulletin,* in magazine format and printed in English, French, and Spanish on slick paper. The *Bulletin,* designed to provide a concise account of UN activities, is edited by T. A. Raman of India, and goes to every member of the 55 delegations, various departments of member governments, officials and employees of the Secretariat, to overseas offices of the UN, and, by subscription, to editors, commentators, libraries, and the press. Twenty-five thousand copies are printed and distributed weekly.

The development in recent years of the 35 mm film strip has greatly extended the use and influence of photography, and the UN is making good use of this method of visual communication. Jerome Oberwager


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runs this project in the Film section, and makes extensive use of UN picture files and photographers, who frequently are assigned to make special photographs for it. This is a purely documentary project devoted to the creation and execution of 90-frame strips designed to inform group audiences of UN activities and problems. Although up to now only one strip has been completed—*The United Nations at Work: The Secretariat*—plans call for complete coverage of all phases of UN. There will be strips, which by pictures and charts, will explain the Charter itself, its principles and purposes, as well as specific issues as they arise.

These film strips which are put together and photographed at Lake Success are distributed free of charge in English, French, Spanish, and Russian, to educational institutions, cultural agencies, libraries, women's clubs, church groups, labor unions, forum groups, and any other organizations possessing strip film projectors. The strips are packed in cans containing accompanying speaker's texts and may be had on request.

Photographs are also used in a variety of posters and exhibition panels, which are designed and executed in the art department under direction of Jan Juta of South Africa, who is titular chief of the Visual Information Section.

There you see is the structure of the photographic setup at UN. Theoretically, there is nothing the matter with it, but in practice there is much to be desired, for a variety of reasons, not the least of which is economics. There just isn't enough money available to carry out the program the way it should be carried out. The photographers, and most of the subsidiary personnel, are hard workers. There is no provision in the budget for overtime compensation, and the outlook is not bright, for UN expenditures have already exceeded the budget for the first quarter of 1947 and Secretary General Trygve Lie is faced with a critical problem, the solution of which in all probability will mean still further contractions in allowances.

Meanwhile, all hands are at their jobs working. But a perusal of the pictures is a disquieting experience and recalls something Lucien Aigner wrote in the August, 1945, issue of POPULAR PHOTOGRAPHY in his article on *Camera at the San Francisco Conference*. Aigner lamented the almost complete absence of outstanding photographs at that conference. He saw mostly routine shots showing delegates eating, arguing, and gesticulating.

"And yet," wrote Aigner, "if we want to sell this conference to the masses (this or any other peace conference which will follow it), we will have to do better than just present news shots. We will have to do something more deeply human, more monumental, more dramatic than just delegates coming and going. Maybe the whole attitude will have to change. Maybe the whole presentation will have to become a little more *peace conscious*, instead of being *conference conscious*."

"But that," Aigner concluded, "we cannot do. *That* the delegates, the big shots, the Big Three or Four or Five will have to do before we can shoot it. But we may help them by showing some of the things


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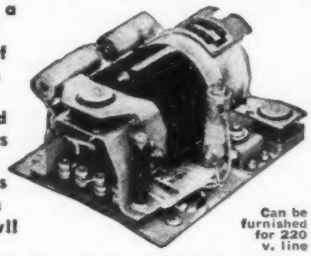

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they might be and which might express those feelings and thoughts which they may have buried at the bottom of their hearts, but which have certainly not come through in pictures which—if properly planned—might help tremendously to promote peace."

What was true of San Francisco is true of Lake Success today, except that then, at least, the world press and newsreels attended in droves. UN staff pictures are mostly routine news type shots, dull and uninspired. They are not the sort of pictures that will "help tremendously to promote peace." And if this is not done photography will not fulfill the responsible role assigned to it.

The responsibility does not lie with the UN staff photographers, but with the

**Photo liaison** is an important UN job, well-handled by Mrs. Audrey Langston (center) assisted by Miss Gladys Wienick.

United Nations itself. First a full realization of the tremendous power of photography must be gained, and then, with proper direction and cooperation on the part of officials and delegates, the photographers may be depended upon to come through with the kind of pictures that *will* sell the United Nations to the world.

The basic organization and personnel is available, but photography is being used as a perfunctory aid in the various public information operations. The *Weekly Bulletin*, for instance, is a dull and stuffy publication, which, with no conception whatsoever of modern pictorial journalism, completely muffs a golden opportunity. Occasional photographs are used as illustrations, but no attempt is made to dramatize in photographic sequences the ideas and concepts of peace. This publication, like most of the public information activities is, as Aigner said of San Francisco, primarily *conference conscious.*

The only attempts in the direction of dramatizing the purposes and accomplishments of UN are those being carried on by the Film Section—the 16 mm documentary films and the film strips. Oberwager makes good use of UN staff photographers as well as other still picture sources in the creation of film strips, which *do* succeed in dramatizing United Nations activities. These strips tell a story in picture sequences which are capable of holding an audience and informing it.

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Benoit-Levy, who is assisted by Miss Marion Dix, chief film and television liaison officer, is still in the development stage. The first film, to be called *The Birth of the United Nations,* is nearing completion and will tell the whole story of the inception of this world organization. A second four-reeler is in work. These films are made up of sequences photographed by UN staff movie cameramen as well as those from other sources, such as newsreel companies and the documentary collection of the defunct UNRRA, of which several thousand feet are a part of the UN documentary film library.

The documentary film activities of the UN, if budgetary troubles don't bog them

**Photographs** are used extensively for posters and exhibition panels. Here Samuel W. Paster, staff layout man, is assembling a photographic exhibition panel made entirely of UN staff photographs.

down, will eventually become widespread and enormously influential. Recently a new agency, The United Nations Film Board, was set up to coordinate all the film and visual activities of the United Nations and its specialized agencies, such as The United Nations Educational, Scientific and Cultural Organization, the Food and Agriculture Organization, the International Labor Organization, World Health Organization, United Nations Relief and Rehabilitation Administration, and the International Monetary Fund. Benoit-Levy is director of this new board.

UN films, shot on 35 mm film, are converted to 16 mm reels, which will be distributed throughout the world at cost. The cooperation of the entire motion picture industry of the world is being sought, and already producing contracts have been allotted to some commercial producers. Since United Nations activities extend beyond the confines of Lake Success to all corners of the globe it would not be possible for the resident staff to produce complete documentary films without outside help.

So far as the still photo section is concerned, there is ample room for improvement. The physical setup is quite satisfactory although routine and standardization might tend to impair the full usefulness of the photographers. For some reason the equipment has been rigidly standardized. Speed Graphics and filmpack are musts under all circumstances. Photographers are not allowed


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to use sheet film, which is standard with most news photographers. Mr. Fox, chief of the photographers, explains that filmpack is easier to handle for fast shooting and provides a simple means of recording captions directly on the number tabs. But filmpack does present processing and printing problems which at times are handicaps to good photography. Pack film is exceedingly thin and tends to buckle in the enlarger negative carrier. It is also difficult to handle in filing.

In spite of difficulties and restrictions, however, the UN staff does a good job. The regulation which forbids the use of flashbulbs during Assembly and Security Council sessions, makes shooting at slow speeds mandatory. The soft fluorescent lighting usually requires exposures of

**Battery** of twelve 1,000-watt spots hangs from ceiling of Security Council room—is used for the illumination of movies.

1/10 second at *f* 5.6 in the General Assembly room, and 1/10 at *f* 8 in the Security Council. This means that a tripod must be used. Only on occasions when the battery of ten 1,000-watt spotlights are turned on for the newsreel cameras is it possible to shoot at 1/25 second. These spots are focused on the delegates and provide a slightly more dramatic lighting.

The UN staff is made up of experienced photographers. Fox worked as a news photographer for the *New York Post* and *Times* and later covered the White House for the Army before the war. He enlisted in the Navy and again was assigned to cover the White House.

Maria Bordy was born in Toropez, near Moscow 29 years ago, and has since traveled in almost every country in Europe. She speaks five languages fluently—Russian, English, French, German, and Spanish—an asset of inestimable value in her present job at the UN Secretariat where, in addition to delegates from 55 nations, officials and personnel have been drawn from 44 of those nations. Miss Bordy worked as a news photographer in Vienna, Paris, and New York. She was graduated from the College of Foreign Languages in Moscow and studied photography at the School of Modern Photography in New York.

Kari Berggrav was born in Norway and studied art in Berlin in 1932, later opening her own photographic studio in Oslo—doing assignments for magazines and publishers. She worked for awhile as


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medical photographer at the University Hospital, becoming an expert on photomicrography. Prior to the war she was a photographer on the staff of the *Arbeiderbladet*, the official government newspaper. When the Germans invaded Norway Miss Berggrav was official photographer for the Norwegian General Command until the surrender when she escaped to Finland. From there, by way of Russia, Iran, India, Ceylon, South Africa, Montreal, and Toronto, she made her way to the United States. In New York in 1941 she worked on radio station WRUL where she broadcast a news program in Norwegian which was beamed to Norway and all Norwegian ships, while at the same time working as a photographer for the Norwegian government. She later became chief of the picture department at the Norwegian embassy in Washington. The year 1944 found her on the west coast working as a writer and researcher for the Walt Disney studio, which was followed by an abortive attempt to open a photographic studio in Hollywood, whose failure sent her packing off to New York and UN where she began working as a photographer last year.

There is a wealth of experience back of the UN photographic staff, as well as an admirable earnestness of purpose. The wherewithal, you see, for dramatic photographic coverage of the manifold events, small and large, of this world effort to establish permanent peace, exists. But it remains for the Department of Public Information to learn how to make use of the photographers in a way that would stir the people of the world to voice the mandate without which, as Benoit-Levy pointed out, the United Nations can only fail.—

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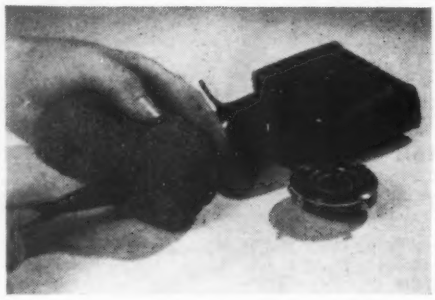
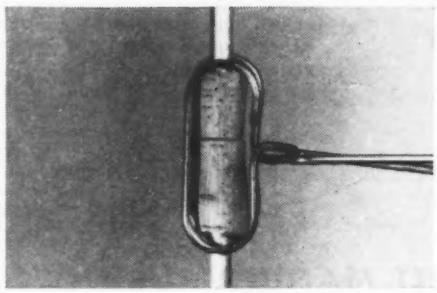
# PHOTO TIPS

## SPONGE HOLDS LENS



**To carry** a wide angle lens for my camera, I bought a rubber sponge and cut a slot in it to fit my lens. Then I trimmed the corners of the sponge so that it could be placed in a case. The case I use is discarded from an electric razor, but any type will do, depending on the size and shape of the lens. With the lens safely tucked into the sponge, I know that the levers or glass will not be damaged when traveling on photographic assignments.—*John S. Coburn, Detroit, Mich.*

## CORKS PREVENT CLAMP FROM SLIPPING

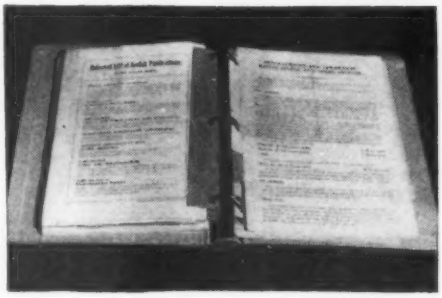


**A simple** clamp holder, easily made and quickly adjustable to any height, will give you a non-slipping surface to hold lights in place on your light stands. Ream out the centers of two large corks with a rat-tail file to make them fit snugly when slipped on the light stand. Slide the corks down the shaft to the desired height; then fasten the clamp around them. An extra cork will provide that much more grip for your light clamps.—*H. D. Smith, Los Angeles, Calif.*

## ELIMINATE CAMERA VIBRATION

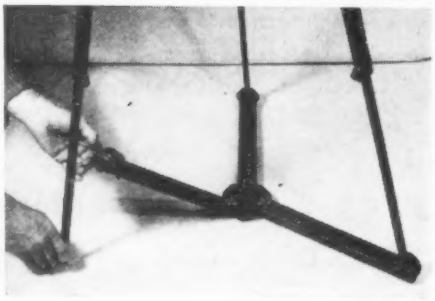
**To eliminate** the vibration of your camera when making time exposures, hold the palm of your hand, a piece of dark cardboard, or the film holder slide in front of the lens as illustrated before opening the shutter. After your camera is steady, uncover the lens for the required exposure. Before closing the shutter, cover the lens again with your hand. This action will do away with camera vibration when using a makeshift support.—*George T. Lundeen, Madison, Wisc.*

## KEEP INSTRUCTION BOOKLETS



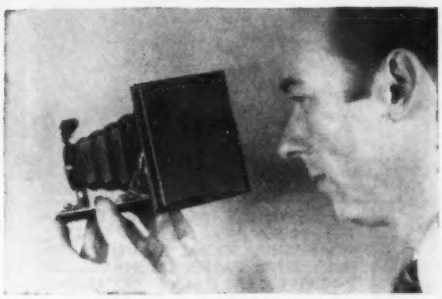
**Frequently** the instructions that accompany photographic equipment are mislaid or lost and consequently not at hand when needed. Whenever new equipment is added to my darkroom, I file the instructions in a three-ring notebook. A cardboard tab is glued to the outer edge of each sheet and three holes are punched in it to take the notebook rings. Special pamphlets are inserted similarly. The notebook is handy for my instruction data.—*George T. Lundeen, Madison, Wisc.*

## PORTABLE TRIPOD RESTS



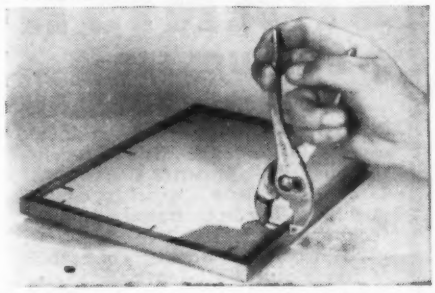
**Most homemade** tripod rests, made on the order of three strips of wood in the form of a triangle, are more or less bulky and difficult to store. The one illustrated is easy to fold and can be stored or carried. Its portability is gotten by hinging the three extension arms to a central block of wood. The block can be circular, but it is easier to saw out a triangle, fit the three arms to the three sides, and then saw off the triangle points. The legs rest in caster cups.—*George Carlson, Chicago, Ill.*

### FOLDING CAMERA USED AS A GROUNDGLASS VIEWER



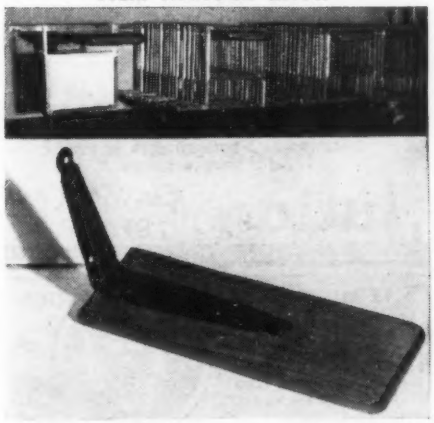
**An auxiliary** folding camera can be used as a rear-view camera for judging lighting and composition in portrait and indoor work. Remove the back of the camera and insert a piece of groundglass in the film track. Use a rubber band to hold it in place. A black paper or cardboard shade can be attached with another rubber band.—*William Swallow, Brooklyn, N. Y.*

### PLIERS AIDS IN PICTURE FRAMING



**A quick** and easy method of driving small nails into a picture frame molding is to use an ordinary pair of slip-joint pliers. Adjust the pliers for the largest jaw opening, and place a small piece of adhesive tape over one jaw to prevent marring the molding. Locate the small nail, and a squeeze of the pliers will force it into place.—*Milo G. Burston, Alpena, Mich.*

### FILM HANGER RACK



**A standard shelf** brace screwed rigidly to a board about 12 inches long and 4 inches wide will solve the old problem of fumbling in the dark with cut film hangers. The board will take 4x5 hangers and prevent them from being knocked off when doing darkroom work. Although the thickness of the rack should be at least ¾ inch to give the necessary strength, the width can be adjusted to the size of your negative hangers.—*Robert W. Kelley, Seattle, Wash.*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# Trade Notes

*(Continued from page 82)*

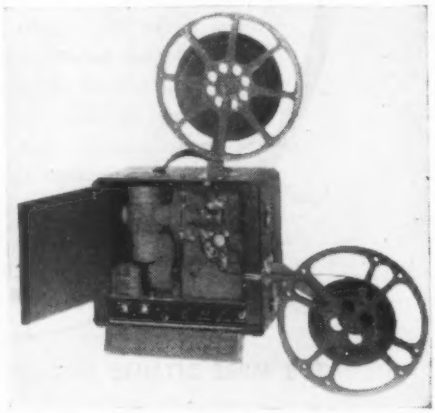
Nasco DeLuxe 8x10 model has eight removable compartments, four 8x10 and four 5x7. It costs $9.00. Both models have durable snap-hinges, double light-trapped door with sturdy catch, and rubber bumpers to prevent slipping and scratching.

A TUBELESS ultra-speed flash outfit, the Speedlite, has been announced by Stillman Electric Manufacturing Company, 1979 East 59th Street, Cleveland 3, Ohio. Units in

Portable makes 200 flashes per charging.

manufacture are a 4½-pound one-light AC operated outfit recommended for home portraiture, a 7-pound single-light battery model good for 200 flashes per charging for press work, and a 10-pound 2-light AC unit and a 3-light AC unit for studio use.

A SOUND PROJECTOR featuring a novel intermittent mechanism, which runs silently completely immersed in oil, has been announced by Kolograph Corporation, 223 West Maryland Street, Indianapolis, Ind. The designer is Lawrence D. Kohlmeyer,



Kolograph is designed to use 1200-watt lamp.

who worked on early 35 mm sound projectors for Dr. Lee DeForest in 1916. Special cooling permits use of a 1250-watt lamp for extra illumination. A 2-inch *f* 1.6 coated lens is standard equipment, but the mount will take all other sizes. It is hinged for easy aperture cleaning. The unit will accommodate 22-inch reels holding up to 4,400 feet of film. Two cases are provided, one housing the projector and amplifier and the other the speaker. A microphone input is provided, and voice can be mixed with sound on the film. The projector will accommodate silent or sound film, at 16 or 24 frames per second. National sales distribution is being handled by Don B. Oliver at 188 West Randolph St., Chicago 1, Ill.

DAYLIGHT OPERATION is the outstanding feature of a new low-cost printer introduced by the Ratchford Corporation, Dayton 8, Ohio. Called the Balac, the unique device is designed like a contact printer. It can be employed to make color separation negatives, black-and-white negatives from color transparencies, projection positives, and duplicate color transparencies. It also can be used to make correction masks for direct color processes. It handles any size up to and including 2¼ x 3¼ roll or sheet film. Rolls of film or paper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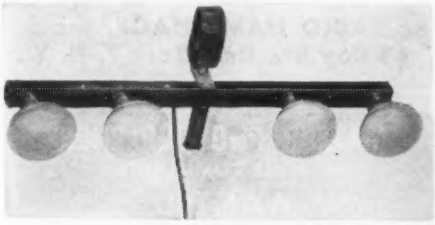
are loaded into the head of the instrument, and the balance of the operation is carried on in normal light. The price is $29.95; an accessory kit for handling sheet film or glass slides costs $4.75. Additional information is available from the manufacturer at the above address.

READY-MADE TITLES for home movie makers, in 8 and 16 mm, are now being manufactured as Tell's Titles by Tell's Photo Supply, 1245 Broadway, New York 1, N. Y. In black-and-white, they are optical reduction prints from 35 mm originals and are of appropriate length. Twenty-five different titles are available, each of a general nature that can be worked into many different types of films. The price is 25 cents each.

A FOUR-LAMP STAND designed to hold a movie or still camera and reflector-type floodlamps is the Powelite announced by H. T. Lorenz Co., 3654 West Lawrence Ave-



Boom supports four lamps and camera.

nue, Chicago, Ill. The unit can be mounted on a tripod or held in the hand. Camera and lights move together, making it easy to get uniform exposures in shots where the camera moves with the subject.

DESIGNED FOR USE with the leica, a light-weight flash synchronizer known as the Jen-Flash has been announced by Camera Specialty Co., 50 West 29th Street, New York, N. Y. It provides synchronization at speeds from 1/60 to 1/1000 second with the No. 6 flashbulb, and can be used to take automatic "open-flash" shots with smaller, less expensive bulbs. A tiny ring, fastened over the camera speed dial, serves to synchronize the unit. Once fastened, it remains there without interfering with normal use of the camera. The flash unit can be removed and replaced without affecting the adjustment, once it has been made.

Synchronizer in place.

A SIGNALING TIMER for measuring intervals from one to 60 minutes is the new Signaling Time-O-Lite Model S49 announced by Industrial Timer Corporation, 117 Edi-

New Time-O-Lite has electric buzzer.

son Place, Newark 5, N. J. It is synchronous-motor driven, and at the end of the cycle an electrically operated buzzer is sounded and must be turned off manually. A back-stop adjustment permits setting in total darkness. It is designed for operation on 115 volts, 60, 50, or 25 cycle AC only. The price is $12.50.

AN INEXPENSIVE twin-lens reflex camera has been announced as available for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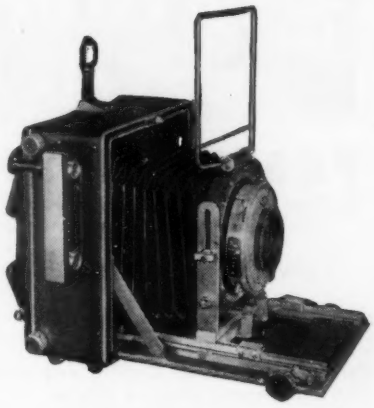

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14. Accepts standard lenses and flash synchronizers.
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16. On tripod — Perfect view and studio camera.

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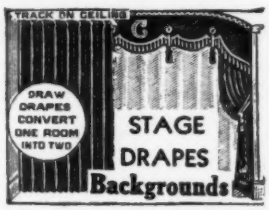


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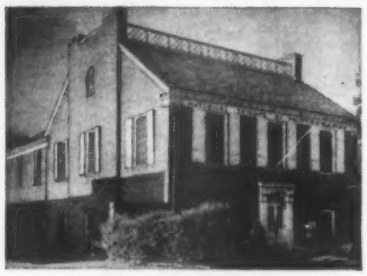

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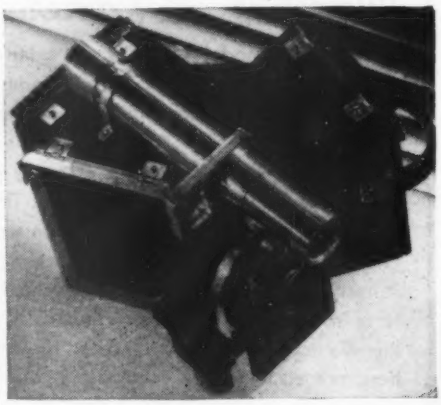
immediate delivery by Camera Specialty Co., 50 West 29th Street, New York, N. Y. It is the Foto-Flex, an all-metal camera which takes 12 pictures on a 127 roll. Time and instantaneous exposures are provided. The price is $7.95.

THE DEVIN ONE-SHOT color camera now is being manufactured and distributed by Photographic Products, Inc., 9032 West Pico Boulevard, Los Angeles 35, Calif., and units



One-shot camera exposes three negatives.

are immediately available. Using mirrors and filters, the Devin splits the image to make three separate negatives simultaneously. This eliminates making color separation negatives from a transparency later on. It is being manufactured in two sizes —the 5x7 studio type and the smaller 6.5x9 cm size.

THE SISTOGUN IS BACK, the Kalart Company, Inc., Stamford, Conn., has announced. Completely redesigned, the new model is called the Sistogun II. It is built for flash synchronization with focal-plane shutters of Graphic and Graflex cameras. It is equipped with a positive safety switch which prevents premature firing of bulbs while winding the shutter. Improved contacts give synchronization without loss of shutter speed at 1/1000 second with focal-plane lamps G-E No. 31 and Wabash 2A. The Sistogun II is priced at $14.50, including tax, and can be used with the Kalart Master battery case and those of most popular synchronizers. Additional information can be obtained by writing Kalart, Dept. 21-L, Stamford, Conn.

A NEW TRIPOD and tripod head have been announced by Eastman Kodak Company of Rochester, N. Y. Both are available in limited quantities. The Turn-Tilt tripod

New Kodak tripod features pre-set clutches.

head is of new design which eliminates the need for locking and unlocking the mechanism when in operation. Special felt-to-polished metal clutches may be adjusted so that the weight of the camera is perfectly countered by their friction. Once adjusted in this manner for operation with any individual camera, the head can be used with extreme smoothness or left standing without locking. The light-weight Kodak Eye-Level Tripod announced concurrently is made of aluminum and weighs two pounds. It is adjustable from 22½ to 60 inches, and has three-section legs with removable rubber tips over spur points. A quarter-turn locks the legs at any desired height.

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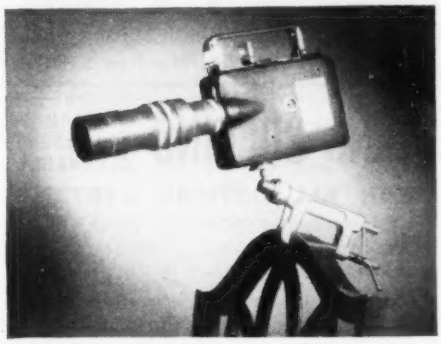
fered in the Multi-Printer Easel by Grover Photo Products, 1148 South Olive, Los Angeles 15, Calif. This "picture-frame" type of easel also can be used to make four 4x5 prints on one 8x10 sheet, with the aid of a set of accessory borders and covers. Additional sets permit making eight borderless prints on 8x10 or two 5x8 prints with borders and rounded corners. All sets have indicating knobs on the covers that can be turned to show which sections have been exposed. The basic 8x10 unit costs $5.85.

A CAMERA SUPPORT that clamps on anything is the Skyhook, introduced by Photo Science, Inc., 210 East 40th Street, New York 16, N. Y. Made of aluminum, it is



Skyhook makes a tripod of almost anything.

light in weight and provides a universal ball-and-socket head for adjusting the camera angle. It comes with pliable rubber guards for protecting surfaces gripped in its jaws, and a steel wood screw for firm mounting on trees, posts, etc. The price is $7.00.

THREE FUNNELS IN ONE are provided by the new Kodak Combination Funnel announced by Eastman Kodak Company of Rochester, N. Y. It is made in two sections, the larger with an intake diameter of 5 inches and a spout of 2 inches, and the smaller with 2-inch intake and ½-inch spout. The two halves, made of plastics, fit together by friction and make an ideal combination for pouring large volumes of liquid into small-mouthed containers. The halves also can be used independently as required.

Three-in-one funnel.

A NEW ORTHO film, called Gran-Film, is announced by Schaeffer Company, Inc., 86 Halsey Street, Newark 2, N. J. It is said to have a Weston speed of 32. Sizes and prices are as follows: 127, 35 cents; 120, 35 cents; 620, 40 cents; 616, 40 cents. It is guaranteed on a replacement or refund basis.

FLASHBULB FAILURES are caught before they occur with Globe-Check, a pocket-size flashbulb checker offered by Globe In-

If Globe-Check lights, flashbulb is good.

dustries, Inc., 125 Sunrise Place, Dayton 7, Ohio. Any size bulb, from midget to standard screw base, will fit. If the bulb is defective, nothing happens—if it is good, the pilot lamp of the device will light up.

A NEW TYPE PHOTO MOUNT, recently introduced by Avery Adhesive Label Corporation, 36 West Union Street, Pasadena 1, Calif., is offered under the trade name of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| 4 x5 | — .90 | 11x14 | — 5.70 |

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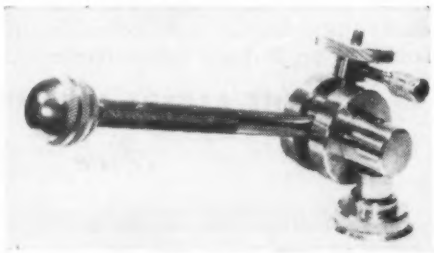
Kum-Kleen Labels. These mounts are gummed on both sides with a self-adhesive substance that requires no moistening. Prints can be left in place permanently or removed and replaced. Additional information is available from the manufacturer.

A MOVIE FLOODLIGHT unit that fastens to the camera, holding two reflector-type bulbs above the photographer's head, is the Bensen Light manufactured by A. L. Ben-

Floodlight unit holds lamps and camera.

sen & Company, 100 Innis Street, Staten Island 2, N. Y. For stills, the unit provides almost flash synchronizer convenience. It can be mounted on a tripod if desired, with or without camera. The knurled aluminum handle provides a steady grip, and the 20-foot cord with switch just below the camera provides freedom to move about. The price of the unit, now available through dealers, is $9.45 including federal tax.

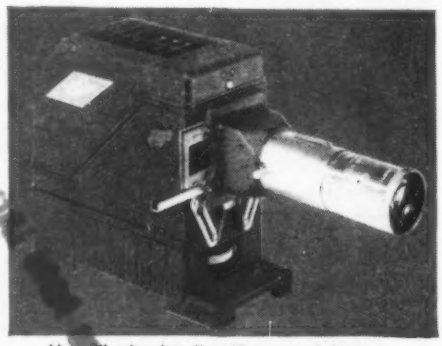
A TILT-PAN tripod head designed so it can be tilted without panning and panned without tilting, with both operations controlled entirely from the handle, is announced by



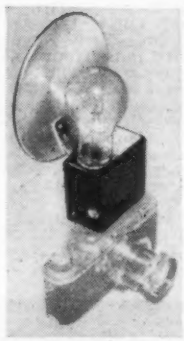
Separate locks control tilt and pan.

Wil-Sel Products Company, 3440 North Knox Avenue, Chicago 41, Ill. To lock or release the panning action, the knob on the end of the handle is turned. To control the tilting action, the handle itself is turned. Known as the Pan-Master, this new head comes with a removable plug which screws into the base of the camera and can be attached instantly to the head by means of a set-screw. The price is $8.95, plus 63 cents excise tax.

A NEW SLIDE PROJECTOR, Model AP-3, has been announced by Viewlex, Inc., 35-01 Queens Boulevard, Long Island City 1, New York. It employs the aspheric condenser system used in other Viewlex models and a built-in, self-centering slide carrier. It is equipped with Luxor 5-inch anastigmat lens, giving coverage of all 2x2 slides including



New Viewlex handles 35 mm and Bantam.



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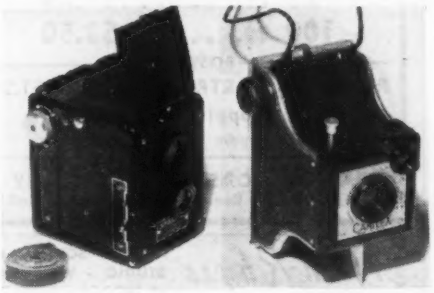
Dealers write for proposition

Bantams. The price of the projector is $39.50, and a leatherette-covered case is available at $6.45.

TWO INEXPENSIVE CAMERAS in the 2¼x2¼ size have been announced by Camera Specialty Co., 50 West 29th Street, New York, N. Y. The new 1947 Camflex has all-



Spartus Full-Vue (left) and Camflex.

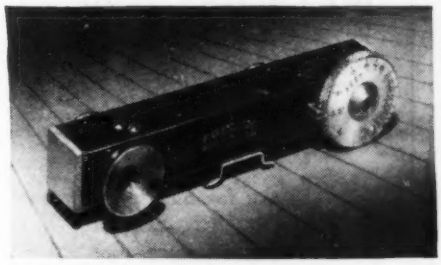
aluminum body with small reflex-type viewfinder, built-in sunshade, portrait attachment, and push-button shutter release. It costs $9.95, tax included. The Spartus Full-Vue provides a full-size image in its reflex-type finder, which is equipped with a light shield that snaps down when not in use. A shutter control lever controls settings for time or instantaneous exposures. The case is of Neilite, with metal parts in chrome. The price is $9.95, tax included. Both cameras take 12 exposures on a roll of 120 film.

FASTER FOCUSING with press and similar rack-and-pinion cameras is made possible with Speedi-Focus, an auxiliary attachment made by Photo Engineering Company, a division of Jonnel Corporation, Hollywood 46, Calif. It clamps on over the regular focusing knob on the camera bed, and consists of a cap which covers the knob and a lever. With practice, the photographer can tell the positions of the lever for focusing at different distances without looking at the footage scale.

TWO REFLECTORS, both capable of swinging horizontally or vertically on easily adjustable arms, are included in the Kodaflector Senior, Model 2, announced by Eastman Kodak Company of Rochester, N. Y. In addition to providing greater flexibility of the arms, the new model also has legs which are screwed into the base rather than being held by friction.

RUBBER LENS CAPS in eight sizes to fit all lenses are offered in the New Hollywood Lens Guards now being distributed by Camera Specialty Co., 50 West 29th Street, New York, N. Y. They are designed so that they can be gripped by a tab without applying pressure to the front lens element, and cost from 15 to 75 cents.

A RANGEFINDER of the superimposed-image type, the Precise, has been announced by Precise Electronics Co., 614 West 49th



Precise rangefinder with attaching shoe.

Street, New York 19, N. Y. It measures distances from 2½ feet to infinity, and comes complete with shoe for attachment to any camera.

TWO NEW ALBUMS, a bride book and a baby book with heavily padded Duraleather binding, have been announced by Amberg File & Index Company of Kankakee, Ill. Each is 8½x11, and contains frames for twelve 5x7 prints. Each costs $5.00.

A NEW MODEL, the Everflash II, has been announced by Everflash Corporation, 137 North LaBrea Avenue, Hollywood 36, Calif. A battery-portable outfit, it contains a rechargeable 6-volt battery and comes equipped with two 7-inch reflectors and two flash tubes. Total light output is the same, whether tubes are used together for dis-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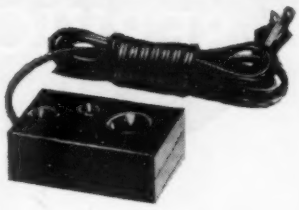

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| Kodaslide Projector Mod. IIA | 47.50 |
| S. V. E. Projector Mod. AK, Incl. Case | 49.50 |
| Bell & Howell Duo-Slide Master, Incl. Case | 130.00 |
| Skan Projector, 100W—Blower Cooled with Slide-File and Screen, a complete projection outfit in one convenient, compact package | 29.50 |
| Keystone Pictograph | 24.95 |

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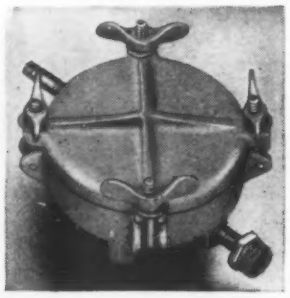

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tribution of light or singly for maximum illumination from a single source. The main flash has a five-foot cable, and the extension has a 15-foot cable. The minimum interval between flashes is eight seconds.

A FLASH CALCULATOR for determining exposures when using flashbulbs is the new Flash Kodaguide offered in pocket-size by Eastman Kodak Company of Rochester, N. Y. By adjusting the dial so that a guide number, representing the film-lamp-shutter speed combination to be used, is set opposite an arrow at the top of the card, it is possible to read off the correct lens opening for that combination at any selected lamp-to-subject distance. It will be available through all Kodak dealers for twenty cents.

A MODELING LIGHT built into the flash reflector is a feature of the new Wabash-Sylvania studio model R1143 Electroflash. It is an incandescent lamp which is readily replaceable without disturbing the flash tube, and eliminates the need for supplementary lighting in setting up studio shots. The studio model furnishes a flash intensity five times that of the AC-portable model R1140, and is mounted on a dolly for easy mobility. It is equipped with a photoelectric cell for instantaneous synchronization with other Electroflash units.

NEWS NOTES: A new book on filters entitled, "How to Filter-Paint your Pictures with Omag Filters," is available free of charge from Chess-United Company, Inc., 29th Street and Madison Avenue, New York, N. Y. Written by Harry Langdon, the book tells how, when, and where to use all different filters in both black-and-white and color photography.

A new line of low-priced, precision microscopes made by Testa Manufacturing Company of 418 S. Pecan Street, Los Angeles 33, Calif., now is available for immediate delivery. The Achromatic model provides a power range from 65x to 400x and is priced at $52.50. A student model is priced at $29.50.

DeJur Amsco Corp., which recently announced two new exposure meters—the Dual-Professional and the Model 6A—now has made a price reduction for Model 5B. The new price is $14.85, including leather zipper case and federal tax.

A hand-made leather album, with name imprinted in gold on the cover if desired, now is offered by Krucraft Leather Company, 181 Jericho Turnpike, Dept. PT, Floral Park, N. Y. Over-all size is 12x24 inches.

An improved Fotoflat dry-mounting tissue has been announced by Seal, Inc., Shelton, Conn. It can be used with either a dry-mounting press or a hand iron.

A new organization, Berlant Associates, devoted to photo-visual engineering, has been organized with offices at 9215 Venice Blvd., Los Angeles, Calif. Their lead-off item, which will reach the market soon under the trade name of "Pictrol," is a variable soft-focus attachment. Other items being designed include a new type of documentary camera and a photographic recorder.

Plastics jackets now have been added to Holson Binders' new DeLuxe wedding albums in 5x7 and 8x10 and pink and blue 5x7 baby albums. For a free folder showing the entire line write Holson Binders, Inc., 762 Wythe Avenue, Brooklyn 11, N. Y.

A new dry battery, said to be the most powerful for its size ever put into quantity production, is announced by Eveready. It is designed particularly for use with multiple-flash tubes of the gas discharge type, and delivers current at 300 volts with a weight of only one pound.

Distribution of the new low-priced Kryptar panchromatic roll film will be handled by the Curtis Circulation company, which distributes national magazines, according to a recent announcement by William J. Brown, president of the Kryptar Corporation, Rochester, N. Y.

A price reduction covering 2¼x3¼ color prints from Ansco Color, Kodachrome, or Ektachrome transparencies has been announced by Nash Color Laboratories, 5810 Bergenline Avenue, West New York, N. J. The new price is 50 cents each.

A new Beverly Hills store has been opened by Aremac Camera at 9540 Brighton Way. Maurice "Red" Hershon is in charge, and is assisted by Irving Suskind, former Movietone cameraman and engineer for Technicolor Co.

Several items introduced in Trade Notes in recent months now are being distributed in the East by Camera Specialty Co., Inc., 50 West 29th Street, New York, N. Y. Among them are the Hollywood-type Cine Slate, the Kimac slide viewer, the Cooper Round Sunshade, the La Salle Illuminated Viewer, and the Universal Uniflash and Meteor cameras.


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# CONTESTS MARKETS

## CONTESTS

ALLSPORTS MAGAZINE is conducting a $1500 contest for the best sports pictures of 1947. First prize is $500, and the remaining ten honorary awards will bring $100 each. Open to all photographers, the contest closes Dec. 1, 1947. All pictures submitted must be 8x10 glossy. For further details, write Best Sports Picture Contest, *Allsports*, 431 Howard St., Detroit 31, Mich.

PAN-AMERICAN COFFEE BUREAU invites all professional photographers to enter the Coffee News Pix Contests for published pictures in which coffee plays a newsworthy part. Any news picture showing coffee, which has been published in a newspaper, magazine, house organ, etc., is eligible. The competitions close on June 30 and December 31. Glossy print of photograph must be submitted together with clipping as evidence of publication, and there is no limit on the number of entries from any photographer. Announcement of winners will be made semi-annually after the close of each contest, and a grand yearly prize, as well as the half-yearly prizes, will be awarded. For complete information address Coffee News Pix Contest, Suite 1448, 60 East 42nd St., New York 17, N. Y.

TURKEY WORLD, a magazine serving the turkey industry, is holding a $145 contest for the best photographs submitted of turkeys. First, second, and third prize will be awarded in each of six classes, and the best picture of the contest wins $50 for the photographer. For information, write *Turkey World*, F. R. Galer, Sandstone Building, Mount Morris, Ill. The contest closes August 1, 1947.

OUR DUMB ANIMALS is holding its annual photographic contest for outstanding photographs that tell a story of wild or domestic animals and birds in their natural environment. Awards for the contest, which closes June 15, 1947, are cash prizes amounting to $95 and ten one-year subscriptions to *Our Dumb Animals*. Glossy pictures, 4x5 or larger, are desired. Exclusive rights are not wanted, and entries not winning prizes will be returned only if full postage is provided. For addressing entries, or for additional information, write Contest Editor, *Our Dumb Animals*, 180 Longwood Ave., Boston 15, Mass.

THE ALBERTA GOVERNMENT TRAVEL BUREAU is offering medals and cash awards totaling $1000 for pictures of vacation activities taken during 1947 in Alberta. The medals will go to the winners of the first, second, and third prizes of $300, $200, and $100, respectively. Other prizes range from $75 to $10. The bureau reserves the right to purchase for $2 negatives and prints which do not win prizes. Photographs submitted must be accompanied by a descriptive paragraph. The contest closes Dec. 31, 1947. For further information, write the bureau at the Legislative Building, Edmonton, Alberta, Canada.

A NOVEL CONTEST of interest to photographers is announced by Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, N. Y. No pictures are required—the entrant has only to see a Viewlex projector at his dealer's, write down the serial number of the machine and the dealer's name and address on a penny postal card, add his opinion of the projector in as few or as many words as required, and mail in the card. A drawing will determine the winners of $2688.75 in prizes after June 30. Rules and prize list appear in the Viewlex announcement elsewhere in this issue.

EASTMAN KODAK COMPANY is sponsoring the Second Annual National High School Photographic Awards—a competition that gives high school pupils an opportunity to compete for $3,500 in cash prizes. Closing May 15, the contest is open to any student attending daily any of the high school grades, from ninth to twelfth inclusive, in a public, parochial, or private school in the U. S. There are five classes in the competition: babies and small children, scenes and still-life, hobbies and recreation, animals and pets, and school projects. First prize for


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| Kodachrome 35mm (20 exp.) | $3.04 |
| Kodachrome 35mm (36 exp.) | $4.70 |
| Kodachrome 828 (Bantam— 8 exp.) | $1.65 |
| Ektachrome, all sizes, 4x5—doz. | $7.85 |
| Kodachrome, all sizes, 4x5—½ doz. | $7.68 |
| Ansco color, all sizes, 4x5—½ doz. | $4.12 |

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| Weston Cine Meter—for movies | $29.67 |
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| Sale! DeJur Autocratic was $25.75—now | $19.95 |
| Sale! DeJur Cine Meter was $25.75-now | $19.95 |
| Sale! DeJur Model 5B was $17.40—now | $13.50 |
| Sale! Skan Meter was $14.95—now | $11.95 |
| Sale! Hickok Meter was $28.75—now | $23.25 |

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| Ektachrome Developing Kits, ½ gallon | $4.50 |

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| 16mm Kodachrome 100 ft. | $ 8.86 |
| 16mm Kodachrome Magazine | $ 5.81 |
| 16mm Kodachrome Simplex Packette | $ 5.81 |
| 16mm Kodachrome 50 ft. roll | $ 4.98 |
| Sale!!!!! 16 mm Ansco Color 100 ft. | $ 7.87 |

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| Spencer Model MK100 | $31.50 | case $ 4.50 |
| Spencer Model MK150 | $36.00 | case $ 4.50 |
| Star D (2¼x2¼) Projector | $79.95 | |
| Kimac 2¼x2¼ Viewer | $21.50 | |
| Esdy 2x2 Viewer | $ 7.95 | |
| Kodaslide Automatic Changer | $17.50 | |

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each class is $100, second prize is $50, and third is $30, and the best picture of the five receiving first awards will be selected as the $500 grand prize winner. In addition, there are 75 awards of $10 each and 270 awards of $5 each, and eligible students may enter any or all classes. To compete, students should obtain a rules folder and entry blank from their photographic dealer or high school and submit their entries to the National High School Photographic Awards, 343 State St., Rochester 4, N. Y., on or before May 15, 1947.

## MARKETS

KAUFMANN AND FABRY COMPANY, 425 S. Wabash Ave., Chicago 5, Ill., will pay $5 and up for negatives 4x5 and larger. The rate will depend on the quality of negative and subject portrayed. Scenic and sport subjects especially are wanted. They also will act as agents on a 50% basis for 8x10 glossy black-and-white prints.

ART-PHOTOS, Box 699, Westfield, N. J., is in the market for salon-quality artistic nudes and other art photographs. They will pay $10 for pictures accepted, and photographs for return must include a stamped, self-addressed package. No pictures will be accepted without model releases, and prints should be 8x10 glossy.

SMALL BOATS, a new magazine devoted to all phases of pleasure boating, is interested in obtaining black-and-white glossy prints of any size up to 9½x12½ pertaining to boats under forty feet in length and all related subjects. Exclusive rights are not desired. From $2 to $25 will be paid for each print accepted, and negatives are not solicited. Sufficient first class postage should be enclosed for return of unusable pictures. Send material to Managing Editor, *Small Boats*, 154 Nassau St., New York 7, N. Y.

THE BILL STAHL SYNDICATE, INC., 84-21 37th Ave., Jackson Heights, N. Y., wants vertical Kodachromes or black-and-white photographs on feature or news material in single shots or picture stories. Pictures will be used for covers, advertising, and syndication. Send negatives or 8x10 glossy prints, and include captions. All material will be bought outright.

THE AMERICAN FRUIT GROWER, a specialized farm publication devoted to the fruit growing industry in the U. S., needs outstanding photographs of all kinds of American commercial fruit and of the operations entering into the growing and selling of fruit. Standard rates will be paid for one print and the negative. Glossy 8x10s are preferred, but sizes down to 4x5 will be accepted. Captions are desired, and a list of subject matter will be sent on request. Send pictures to *American Fruit Grower*, 1370 Ontario St., Cleveland 13, Ohio.

WESTERN NEWS SERVICE, 316½ W. Pico Blvd., Los Angeles 15, Calif., wants part-time photographers to shoot and submit 8x10 glossy prints covering assigned trade stories on industry and personalities. Correspondents are desired from every large city west of the Mississippi, and material submitted will be paid for on acceptance.

COOPERATIVE FOOD DISTRIBUTORS OF AMERICA, 309 West Jackson Blvd., Chicago 6, Ill., needs good black-and-white photographs of grocery store interior displays, with emphasis on closeups of one or two special displays, especially frozen food, fruits and vegetables, meats, cookies and crackers, and houseware. Any size print may be submitted, and return postage should be included.

INTERNATIONAL HARVESTER COMPANY seeks action pictures of operational scenes in which their products are shown at work in the United States and Canada. Before submitting any prints, write to the Consumer Relations Department, International Harvester Co., 180 N. Michigan Ave., Chicago 1, Ill., for form number A-65-KK.

THE SHOSTAL PRESS AGENCY will act as agent for Kodachrome transparencies, 4x5 or larger, remunerating 60% of the selling price. Subjects preferred are human interest, pretty girls, children, geographical and city views, industry and science, farm subjects including buildings, activities, and animals. Submit transparencies to Robert Shostal, The Shostal Press Agency, 545 5th Ave., Dept. PT, New York 17, N. Y.

ROSIN THE BOW, a magazine of square and folk dancing, will pay from $2 to $5 for photographs of individuals or groups per-

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forming folk or square dances. Negatives are required if print is smaller than 5x7, and the captions should be fully informative. Exclusive rights are not desired, and all material will be returned if postage is included. Send photographs to Rod LaFarge, 115 Cliff St., Haledon, Paterson 2, N. J.

KEYSTONE PICTURES, INC., 219 East 44th St., New York, N. Y., is in the market for news and feature photographs, both single shots and pictures stories, for syndication in the U. S. and abroad. Human interest, personality, and international interest photographs —black and white and Kodachrome—are wanted and will be bought outright or handled on a royalty basis. Material should be well captioned, and either negatives or 8x10 prints may be submitted.

MUSIC EDUCATORS NATIONAL CONFERENCE COMMITTEE on Press Relations, c/o Ray Carr, Drawer 512, Glen Ellyn, Ill., is asking for pictures illustrative of "Music Education in Action." Contributors are requested to submit original photos of groups, activities, or scenes. Shots of small ensembles are in greatest demand. Pictures of bands, orchestras, and choruses are also needed, and originality will be considered of importance. For more information, write to the above address.

BUILDING SERVICE EMPLOYEE magazine is looking for pictures of interest to the various classes of building service employees, including janitors, charwomen, window cleaners, elevator operators, guards, and watchmen. Pictures of one or a few people should be accompanied by names and addresses of the people. Five dollars will be paid for pictures used inside the magazine; ten dollars for cover pictures. Address the Editor of Building Service Employee, 721 Warner Bldg., 212 W. Wisconsin Ave., Milwaukee 3, Wis.

DISPLAY STAGE LIGHTING COMPANY, 417 E. 61st St., New York City, is in the market for pictures demonstrating advanced techniques in the use of lighting for both still photography and movie work. Since the company manufactures the Fresnel Photospot, pictures made with these lights will receive special attention, but any photographs, regardless of the lighting used, may be submitted. Pictures accepted will be purchased at prevailing market rates, and readers interested in contributing should write the firm.

THE SNAP PHOTO SERVICE, 3921 North 14th Street, Milwaukee 6, Wisconsin, a picture agency, is in the market for both Kodachrome and black-and-white pictures of interest. Monochrome should be 8x10 in size and glossy finish. Complete information about the subjects required, handling, and payments can be obtained direct from the Service.

RAINBOW COLOR PRINTS of 4705 North Capitol Street, Washington 11, D. C., announces that it is interested in purchasing Kodacolor negatives suitable for use in advertising Rainbow Color Prints. Color prints should be submitted for approval and negotiations for purchase will be made if prints are suitable. They will be returned postpaid.

SPORTFOLIO, new illustrated all-sports digest, is in the market for both Kodachrome and black-and-white action photographs of adventure, outdoors, and sports subjects. Address all prints, on approval, to Sportfolio, 1138 18th St., N.W., Washington 6, D.C. Enclose sufficient first class postage for returns.

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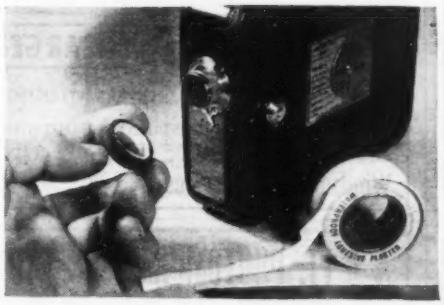

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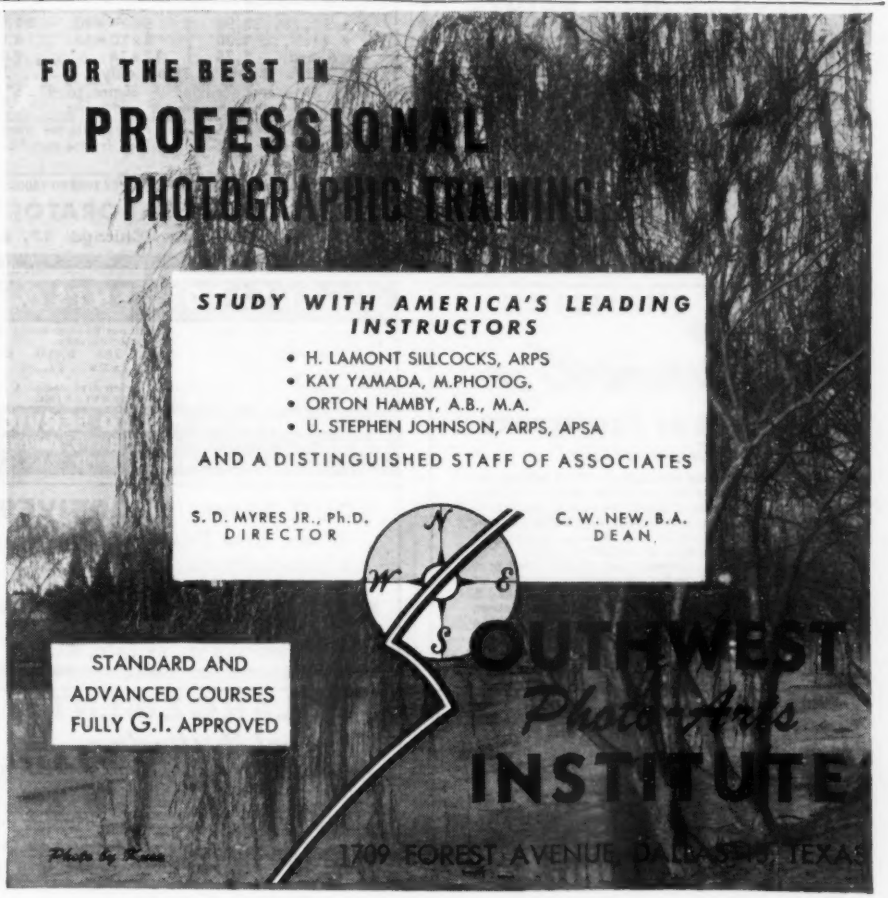

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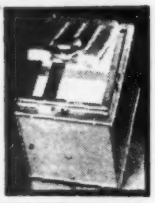

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EXCELLENT 8x10 Eastman View camera, 14" f7.7 Goerz Dagor lens in Acme shutter, 6 cut film holders, carrying case, $375.00. Also 5x7 View camera, $30.00. 5x7 Elwood S2 Enlarger, $70.00. 4x6 Kodak Autofocus enlarger with lens & Master Timeolite, $75.00. J. Jacobson, 2009 Perrine St., Lafayette, Ind.

LINHOF Cameras: 9x12 Teknica, 12 holders, case, less lens, $175.00; 9x12 Teknica, with 3½" Angulon, Compur, 6" Xenar Compur, 13" Tele-Xenar, Compound, all with Heiland Solenoids, hoods, filters, etc.; HM left and right hand rangefinders, 12 holders, FPA, Heiland Deluxe Twin Gun, fitted cases, the finest unit money can buy, all new or equal to new, complete, $961.00; 5x7 Standard, 8¼" f3.5 Xenar, Compound, 12 holders, case, $349.00; 8x10 Teknica, 36" bellows, spring back, 3 new double holders, 12" f4.5 Heliar, coated, Compound, $525.00; 5x7 Standard, less lens, 6 holders, case, $159.50. Adapt your 5x7 Linhof to take double holders, takes one week, $34.50. Wells-Smith, 15 E. Washington, Chicago 2, Illinois.

3¼x4¼ SPEED Graphic, f4.5 Zeiss Tessar lens, with accessories. C. Frye, 1126 10th St., Des Moines 14, Iowa.

FREE list Contax, Graflex and other bargains. Robertson Studio, Bartow, Fla.

SOLAR Number 4, best offer. Holmgren, 422, Minot, North Dakota.

SUPER-IKONTA "C" special Zeiss Tessar f3.5 E.R. Case. Compur rapid. Sunshade, filters, etc. Calibered in feet. Built in rangefinder. Excellent. Best offer. Box 662, Susanville, Calif.

35mm VOIGTLANDER Vito, Skopar lens w/filter attached; 1/300; Compur shutter; f3.5. Thomas B. Nelson, 114 Howard Hall, Notre Dame, Ind.

I WILL buy your 5"x7" or 8"x10" camera, or any lens or equipment you might have. Describe fully, state your price, "You say it, I will pay it." W. K. Crosson, 4515 Grand River, Detroit 8, Mich.

MINIATURE Speed Graphic, Zeiss 3.5 lens, Kalart rangefinder, Mendelsohn flash, 12 septums magazine, F.P.A., etc. Also some film & 50 flashbulbs. $200 complete. W. F. Tyz, 56 Smalley St., New Britain, Conn.

ZEISS Tenax I, Novar f3.5, Compur; Balda f2.8 Xenar, Compur Rapid. Basch, 872 Madison, Brooklyn, N.Y.

BUY a case for your Speed Graphic. Holds all accessories, leather covered, sturdy, $9.50. W. K. Crosson, 4515 Grand River, Detroit 8, Mich.

ZEISS Miroflex 9x12cm. f4.5 Tessar 15cm. Excellent. Accessories. $110.00. Wallace, 1571 Athens Ave., Atlanta, Ga.

18" f4 VERITO lens, excellent, $50.00; 11½" f4.5 Ross lens, $30.00; 12" f4.5 coated Radar in Betax, new, $145.00; 5" f4.7 coated Ektar in Synchro shutter, new, $78.00. J. Jacobson, 2009 Perrine St., Lafayette, Ind.

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AUTO-ROLLEIFLEX with case, filter, sunshade, & Abbey Rolleiflex synchronizer. Best offer. Lowell Hansen, Campbellsport, Wisconsin.

LEICA II chrome Elmar f3.5, $175.00. Leica IIIa Summar f2, $260.00. Both perfect, w/case, tripod, dev. tank, Weston meter accessories. W. W. Binns, 604 2nd St., Portsmouth, Ohio.

CONTAX I Sonnar f2, coated, perfect, $225.00. Contax III Sonnar f1.5 coated, as new, $415.00. Both w/case and accessories. Want Voigtlander superb or Kine Exakta. F. W. Gillig, 1114 Offnere St., Portsmouth, Ohio.

LEICA IIIC, Summar f2. New Leica G, Elmar f3.5, like new. Cash or trade for Rolleiflex automatic with sheet film back. Paul Diller, 239 S. Main St., Bluffton, Ohio.

BOLEX H16 Cine Velostigmat f1.5, like new, $295. Voigtlander Collinear lens 14½" f7.7, $75. Keller, 24 Clover St., Belmont, Mass.

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ZEISS Tessar 8¼" in shutter, 1/100 second, $140. Exakta B Zeiss 2.8, $125. Miniature Graphic, 4.5, Kalart rangefinder, perfect, $150. May Studios, LaCrosse, Wis.

DEVRY Portable 35mm, 110 volts, Type E #6976. Capital Machine 16mm, 1600 feet continuous operation, No. C 1771. Write J. J. Urschel, Toledo 7, Ohio.

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WANT Plate back for Rolleiflex, with film holders. Box 998, % Popular Photography.

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WANT Retina II f2.8 or f2. R. E. Vishneska, 119 So. Santa Fe, Salina, Kansas.

K-20 AERIAL camera, state price and condition in first letter. Brent, 454 Spreckels Bldg., San Diego 1, Calif.

FAIRCHILD K-20 4x5 aerial camera. Max Burk, Manhattan, Kansas.

URGENT: Graflex Identification or Photorecord cameras w/100 ft. 35mm magazine. Lens in focusing mount preferred. Willing to pay up to $125.00 for the camera unit without the platform stand. Write VaLa Enterprise, Box 390, Aberdeen, Md.

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PLASTIC Statuettes. New avenues of pleasure and profit. We make them from your photo, or you make them from prefabricated parts. 3c stamp brings richly illustrated literature. Statuette Craft, 8448 Grand River, Detroit 4, Mich.

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**In replying to Box Numbers, be sure to address letters to**
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**185 N. Wabash Ave., Chicago 1, Ill.**
Note! This does not apply to Box Numbers where City and State are shown.

## Photography Is Tough In the Arctic

(*Continued from page 79*)

human, etc. It must aim at catching a 'moment of life.' The shorter the moment, the more intense its impact. A photograph must 'tell a story,' vividly, humanly, descriptively, through the distortion of a mouth, the movement of an arm, torso, or a wave."

For de Poncins photography is not an end in itself. It serves merely to give force to a text, to illustrate a point more effectively. This is in contrast to the "picture essay" type of book in which the text serves to point up the pictures, and where the pictures are of primary concern. In the Arctic, de Poncins was handicapped and time-frustrated by a million things. His one-man expedition had to observe, take notes (the lead in the pencils would freeze and break at the low temperatures), *and* photograph. Any of these jobs would be a full time one—when combined, they presented great obstacles to full concentration on picture taking.

Considering these handicaps, "Eskimos" is a highly successful and interesting photographic book. The recent Army tests (Operation Frigid) in the same regions provided photographers with similar problems to those of the author of this fascinating book, and for those of us who wonder what it must be like to live an entire lifetime under such conditions, de Poncins' witty, lusty, and penetrating analysis of a culture so different from ours is a rare treat. On the land of wife-trading, shamans (sorcerers), igloos, and cold suns, de Poncins' pen and camera have shown new light.—

### CARTIER-BRESSON PHOTO EXHIBIT IS TOURING COUNTRY

**The 150-print** one-man exhibition of Henri Cartier-Bresson's photographs, which closed April 6 at New York's Museum of Modern Art, now is being circulated to other museums and galleries throughout the country. Cartier-Bresson's prints and their subject matter reflect the international range of his camera: scenes and people of France, England, Spain, Poland, Italy, Greece, Mexico, and the United States.

He is a front-rank photographer who has never had a studio; who paints for pleasure; who seems to disregard the alphabet of technique but whose pictures speak volumes; who escaped three times from German prison camps and was twice recaptured; who was so busy organizing underground photographers to record the great day of liberation that when it came he had time only to direct these men to strategic points in and around Paris, with no opportunity to take even one picture himself.

The Museum of Modern Art exhibition was directed by Monroe Wheeler, the Museum's director of exhibitions, and Ann Armstrong, assistant in charge of the photography department. [*Cartier-Bresson's work was described in an article on page 56 of the January, 1947, issue of* POPULAR PHOTOGRAPHY.—ED.]


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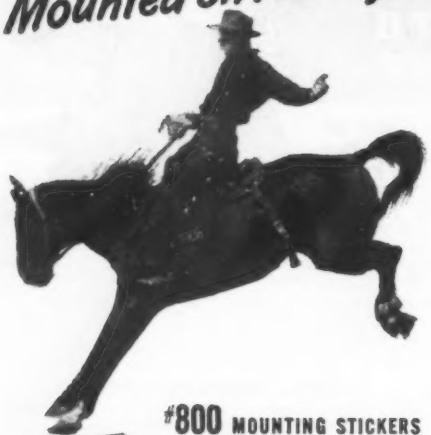

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**JUNE 1947**

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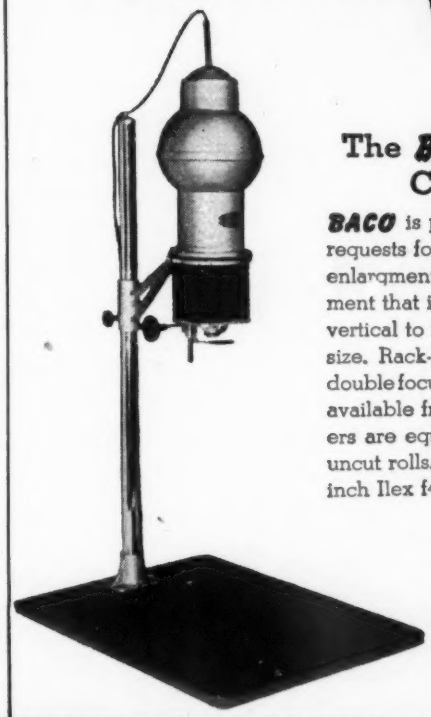

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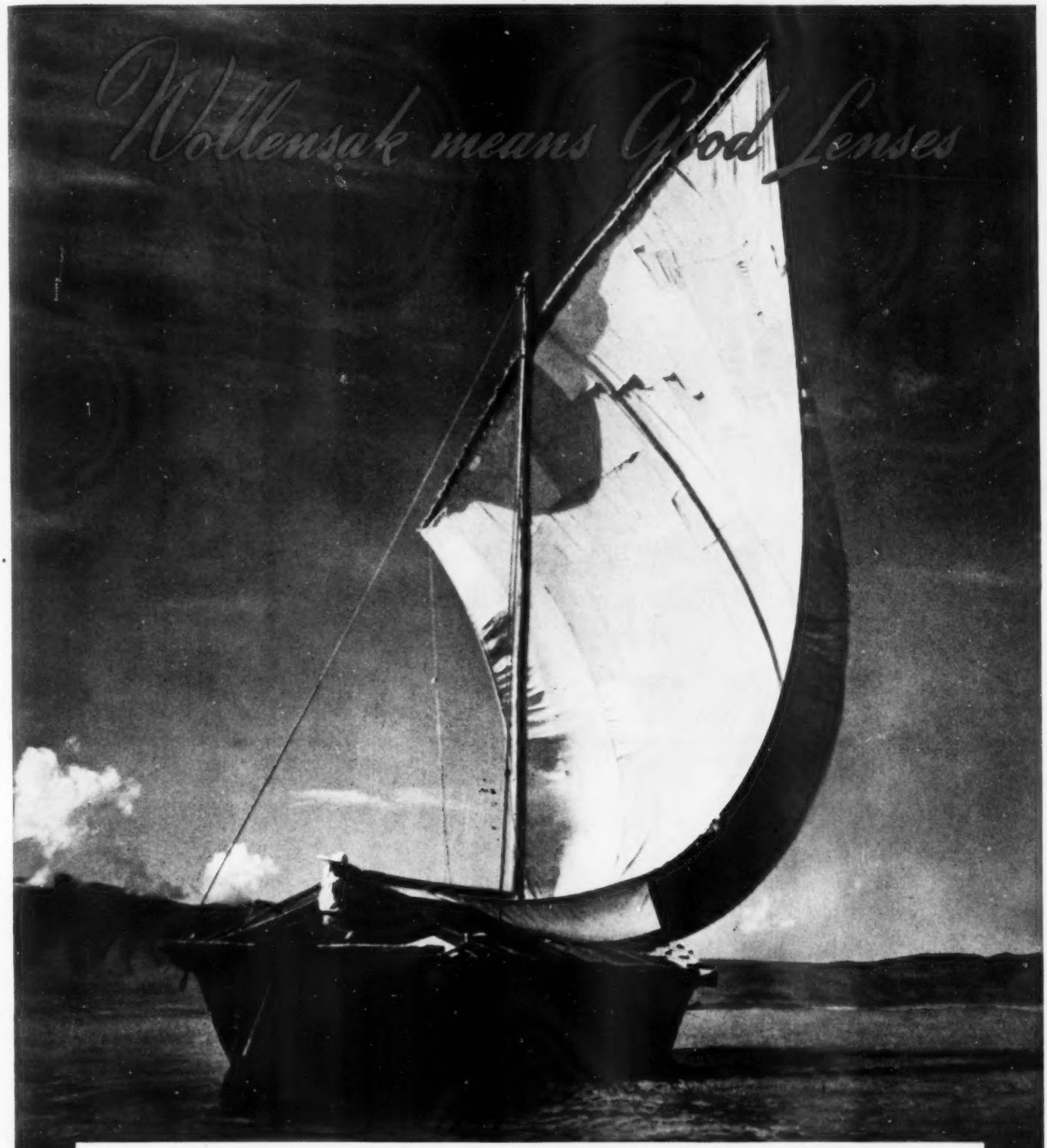


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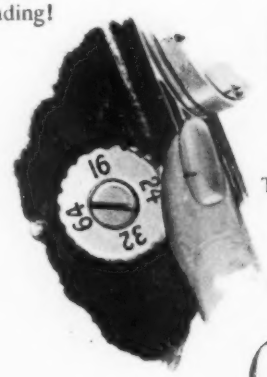


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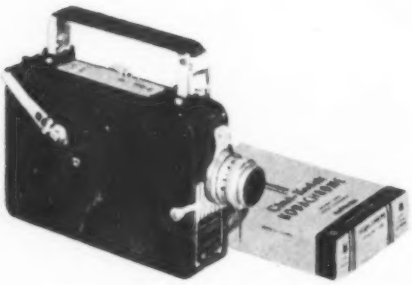

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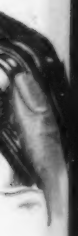

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